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UNIVERSITY OF ALBERTA

EVOKING LANGUAGE ARTS THROUGH DRAMA:
MULTIPLE CASE STUDIES

by

LEONARA MACY ©

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I dedicate this writing to my grandmother, Ruth, who was my storyteller, to my mother, Christina, who allowed my imagination to soar, and to my husband, Paul, who encouraged me by listening to my ideas and supporting me.

ABSTRACT

How do teachers prepare for and plan their various language arts lessons so that they are teaching through drama? How do students respond in speaking, listening, reading, writing, viewing and representing to language learning experiences arising from drama? These are two key questions that frame this inquiry into drama's role in language arts programs. Using the methodological frame of social constructivism, this study presents interpretations which emerged from observation, interviews, reflection journals, photographs, conversations, and a collection of speaking and writing from students in four teachers' language arts environments. Data are presented as individual case studies which comprise a multiple case study.

The intent of the study is to show how teachers who understand drama, first as an art and then as a teaching methodology, use a variety of drama strategies that can affect growth in students' language arts development and literacy. Further, this study promotes dialogue about the potential of drama to provide alternative forms of creating and expressing meaning in order to enhance the six language arts for elementary school students. The study also provides valuable information about theories supporting a constructivist view of learning as well as the transactional theory of reading. Close analysis of the teachers' planning and student responses contribute to the connection between dram in education and literature based language arts programs.

Using Bakhtin's notion of architectonics, the metaphor of collage is offered to indicate how the independent pieces of data relate to each other and how the parts are shaped into wholes. The four teachers in the study are conceptualized figure studies

that are portrayed as the major idea in the collage. Finally, threads are pulled from these teachers' individual case studies and considered in relationship to a social constructivist perspective, the emerging notions of multiliteracies and multimodal forms of representation, and the language arts educator and drama.

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Next, I would like to thank the four teachers who participated in this study. Kelti, Hannah, Susan, and Ellen whose commitment to their profession and students made this research project possible. Without their enthusiasm and willingness to allow me to be part of their language arts learning environments, this project would not have been as comprehensive.

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AN INTRODUCTION

COLLAGE AS METAPHOR

The idea would not leave me. It haunted my waking hours and disturbed my sleep. The data that I was analyzing lay on the floor, on the desk, hung haphazardly on the wall, and teachers and students' voices were secured in a now silenced tape recorder. Voices had become words in transcription. My interpretation of the data gave life to my imagination. Bakhtin's (1990) notion of perception made me freshly aware of the enabling condition of having a point of view. I was beginning to be able to see but I was seeing from my particular place. What I was beginning to see was refracted through "the optic of my uniqueness" (Bakhtin, 1990). Like an artist attempting to make sense of the world through created pictures, I began to visualize a collage. The seeing of the image came long before the composed words. The "as if", which I view as my imaginative vision, launched me into the role of creator which compelled me to thoughtfully take analyzed data and situate the many components as the required pieces needed to construct an envisioned symbolic collage. Through this imaginative exploration, I began to make sense of what I was interpreting.

(Author's Personal Reflection, 2004)

Holquist (1990) suggests that "we may say that wholes are never *given*; but always achieved; work – the struggle to effect a whole out of the potential chaos of parts" (p. xxiii) is what Bakhtin theorizes as architectonics. Bakhtin's (1990) notion of architectonics is always in process and should be understood around questions of the way something is put together. In Bakhtin's work he uses the notion of architectonics to consider how relations between living subjects get arranged into categories of "I" and "we". Aesthetics is a subset of architectonics which Bakhtin views as the struggle to achieve "a whole but a whole that must first of all be understood as purely positional or a relative construct; the question must always be asked: by and for whom is the whole consummated? And consummated when?" (p. xxvii). Architectonics is therefore the study of how independent parts relate to each other, while aesthetics deals with the problem of how parts are shaped into wholes. According to Bakhtin, aesthetics "entails perceiving an object, a text, or even a person as something actively fashioned into the whole of the object it is" (p. xxiii). It is in the shaping or consummation of the object into a whole that is then treated as the act of authorship. Inspired by Bakhtin's notion of architectonics and aesthetics, I took on my role as interpreter, creator, and author.

Who and what I am becomes an essential aspect of this study as "whatever is perceived can be perceived only from a uniquely situated place in the overall structure of possible points of view" (Bakhtin, 1990, p. xxv). Bakhtin believes that one has to be able to see in order to have a point of view and that "one can only see from a particular place" (p. xxv). In chapter one, I discuss who and what I am as the researcher who comes to this particular piece of work at this particular time. As the creator of an envisioned symbolic collage, I situate myself on the outside in order to provide the reader with an understanding about my particular way of seeing. My particular lens helped me to interpret what the four teachers in this research were perceived as visualizing when they used drama as part of their language arts program.

When an artist selects materials for meaning and personal association, they are involved in creating a symbolic collage (Riddell, 1982). In my restless hours of attempted sleep, I visualized a board, a firm smooth surfaced board, as the base for constructing my envisioned symbolic collage. The board would be a certain size and thickness and would represent the many boundaries and limitations that exist in this type of study. In chapter two, I discuss my literature review and reveal the various theorists and researchers I selected which portrays what my researched views are about language arts through drama, but also evidences the theoretical boundaries used in this study. The confined space of the board further represents the notion that case study is bound. In chapter three, I provide a discussion about the four teachers in this study as well as how I collected and analyzed the data which led to the varying components used to construct this visualized symbolic collage. I discuss my process of moving into the lives of these teachers and then returning with their constructed stories which once captured waited to be composed both within the collage and as a text.

The four teachers in my study are conceptualized figure studies that are portrayed as the major idea in this collage. Each one of these teachers is unique and is highlighted at different times as the focal point of the collage. Their particular schools, students, and unique settings are an essential part of their landscape. Using each teacher's self-created metaphor, I begin with Kelti, the Tall Child, who moves into the world of learning with her grade four students as they explore many ways of coming to know. I then turn to Hannah, the Banquet Provider, who prepares an assortment of delectable integrated lessons that entice her grade one students to join her in the feast of learning. Some of her students come in and nibble on the feast while others partake with utter abandonment. There is Susan, the Pied Piper, who provides her grade five students with drama experiences that serve as prewriting activities. Finally, there is Ellen, the Guide, who creates a classroom environment that enables her grade three students to explore issues and situations through drama and then express their discoveries through written work. Bakhtin (1990) suggests that as we look around in a world of diverse others, we experience our own perspective, our own particular place in the world, in dialogue with others. These others see us against the landscape behind our backs and we see them against their landscapes. Bakhtin notes that these others are central figures or the heroes of our life dramas.

Each teacher's point of view through my dialogue with them gave balance to my point of view. Bakhtin (1990) suggests that we project ourselves "into this other human being, see [her] world axiologically from within [her] as [she] sees this world; I must put myself in [her] place and then, after returning to my own place, "fill in " [her] horizon through that excess of seeing which opens out from this, my own place outside [her]" (p. 25). At times, these teachers' voices become my voice as I projected myself into their teaching stories and separate metaphors. However, as Bakhtin suggests (1990), "Aesthetic activity proper actually begins at the point when we *return* into ourselves, when we return to our place outside the . . . person, and start to form and consummate the material we derived from projecting ourselves into the other and experiencing [her] from within [herself]" (p. 26). In chapter four, five, six, and seven, I reflect upon each of the teachers by capturing a variety of moments in their teaching which reflects their point of view about the place of drama in language arts. Through dialogue with the four teachers, I use their voices embedded in transcripts, personal reflections, observations, and casual conversations to compose their individual teaching experiences which I represent within the collage.

The background glued upon the confined space of the board provides me with the opportunity to situate the four separate key images of the teachers as a united whole into this envisioned symbolic collage. The unusual arrangement of torn and neatly cut paper creating a situated landscape upon which the four teachers are mounted is made up of the present Alberta English Language Arts Program of Studies (2000). The outdated, always optional, drama curriculum comprises small pieces of torn paper that are severely overlapped by the large pieces of paper comprising the language arts curriculum. Mathematics, social studies, science, physical education, music, and the art curriculum are neatly cut to fit into the landscape and are juxtaposed as positive images alongside language arts. The teachers and their students are dancing upon this established landscape. The four symbolic images face the required landscape of an outcome-based curriculum. However, on close inspection, the personal landscape of each teacher is patterned with words and pictures upon her clearly exposed back. The two landscapes are separate but merge into each other as the teachers utilize curriculum documents to build their own personal classroom curriculum. In chapter eight, I begin to glue the pieces from chapter four, five, six and seven into a rhythmic combination of threads and ideas that arise from my description of the teachers and their teaching. In chapter nine, I provide my findings that arise from this particular study at this particular time and raise questions that now plague me as an interpretive inquirer. The landscape of the envisioned symbolic collage becomes altered and new pieces are needed to be created in order to keep the collage timely and meaningful. The envisioned collage remains in process as new questions arise that need to be considered and once again the work is thrown into chaos of parts and a new struggle begins to affect a whole.

The envisioned collage is not a completed work of art as I leave it to the reader to use this evolving image to construct their own image out of the themes addressed in this dissertation. For Bakhtin (1990) wholes can be of one kind or another but their wholeness can never be complete. It is now time for the reader to become part of this symbolic collage as you transact with the text and give life to your vision of the role of drama in language arts.

CHAPTER ONE

BY WHOM, FOR WHOM, AND WHEN IS THE WHOLE CONSUMMATED

> *Who and what I am as the author creator of this envisioned work has everything to do with what I believe and think about as an educator. Over the past few years, I have taken a very particular lens to look at what Eisner (2004) has recently termed "meaningful literacy". The language arts have been a focal area of my thinking. My interest in meaningful literacy led me to consider, and now to reconsider, how language arts classrooms can be enlivened and enhanced by drama. I am grappling for a suggested future where literacy is broader than reading and writing based merely on decoding and encoding skill development. I am searching for meaningful literacy experiences which are strengthened by multimodal forms of representation. Drama is one way to bring meaningful literacy into the lives of our students.*
>
> (Author's Personal Reflection, 2004)

Drama has been an important part of my educational and teaching experiences both in South Africa and in Canada. Through stories, poems, and scripts, I was involved in a variety of dramatic performances and later guided students through various school concerts. These early experiences with drama, both as a student and then as teacher, gave me a very singular view of drama. My singular view followed me into my initial years of teaching. The annual school concert became the heart of drama for the students in my care. However, later in my teaching, I did use many drama strategies such as role-playing, readers' theatre, puppets, and improvisation in many areas of the classroom curriculum. It was only when I returned to university that I realized that these strategies used across curriculum could be used to enhance and foster curriculum. I soon found myself attempting to find answers to the many questions that plagued me in regard to what drama educators termed drama in education (DIE). Educational drama, process drama, story drama and DIE are terms used to describe drama that involves children in participating in "as if" or imagined realities within the classroom context. Usually the starting point is an area of the curriculum (Wagner, 1998). Wagner (1998) describes DIE's goal as teaching through drama. She states, "Most drama teachers working in this way acknowledge the influence of Dorothy Heathcote, who pioneered these approaches in England, and which Gavin Bolton and Cecily O'Neill have eloquently articulated and explained" (p. 8). My exploration of DIE led me into a variety of classrooms where I used drama strategies to enhance the teaching and learning of art and science. The focus of each of the lessons that I planned was to utilize English language arts (speaking, listening, reading, writing, viewing and representing) across the curriculum through drama. I always started my planning by first finding a suitable piece of children's literature that would stimulate discussion about an artist and his or her art, or a science concept. In this dissertation, I use the term educational drama and DIE interchangeably to describe all types of drama that occur across curriculum.

The notion of learning through drama was exciting and became the heart of my master's thesis (Macy, 2002). My interpretive inquiry was based on a case study of one teacher's integration of language across curriculum through drama. As a result of this research study, I was left with questions and concerns about the peripheral situation of drama in our present Alberta English Language Arts Program of Studies (2000). Heathcote (1983), a drama educator, believes that drama activities can uncover and encourage many styles and levels of language use that a regular classroom cannot and does not provide. However, despite both observational and empirical studies' support of this claim, evidence shows that drama still remains on the periphery of elementary classrooms (Lang, 1998). Drama has maintained its status as an optional subject and is minimally represented in the Alberta Learning Illustrative Examples for English Language Arts Kindergarten to Grade 9 (2000) created to extend and accompany the Alberta Language Arts Program of Studies (2000). The evidence for drama as a tool for learning therefore receives partial attention in many language arts classrooms across Alberta. Perhaps drama's optional status can further be connected to the lack of mandatory coursework required by pre-service teachers.

The Illustrative Examples for English Language Arts Kindergarten to Grade Nine (2000) seemed to be the appropriate place to begin searching for evidence of the inclusion of drama in English language arts. I was pleased to find evidence that drama was included in the General Outcomes of the Program of Studies. I focused on a few grades (grades one, three, four and five) and soon realized that readers' theatre, role-playing, puppets, and choral reading were related to various specific outcomes. However, I could not help but reflect back to my personal experience of classroom teaching where I had used similar strategies but without the quintessential understanding of drama's role in language and thinking. I was guilty of using the strategies as techniques that merely helped me to motivate my students for other subject areas (Wagner, 1998). My incomplete application of drama as secondary to other subject areas heightened my concern in regard to drama's application in these illustrative examples. I was struck by the lack of theoretical support for drama as part of English language arts in both documents. The lack of evidence of drama's importance to English language arts urged me to continue exploring how drama is being applied in English language arts classrooms. After all, I had encountered one teacher who planned and taught English language arts through drama very successfully in many areas of her classroom curriculum. I began to ponder about other programs currently used in schools.

At this particular moment in time the trend is to speak about "balanced literacy" in many school districts. The balanced literacy perspective has arisen among language educators who take a "moderate perspective" to literacy education (Brailsford, 2002). One such program advocates that "the program is based on sound research and best practices for oral and written language in early stages of acquiring literacy" (Brailsford, 2002, p. 4). The program appears to have been designed around Cunningham, Hall and Sigmon's (1999) four block program which provides daily periods of time devoted to working with words, guided reading, self-selected reading, and writing. Brailsford (2002) changed the four block program into a three block program placing all the reading components i.e. guided reading, shared reading, individual reading and read aloud into one block. The three blocks have time restrictions that have to be adhered to by the teacher. Drama is situated in Brailsford's program as part of the different centres that should be made available (p. 169). From my perspective, the information Brailsford provides limits drama's true potential. Brailsford (2002) suggests that "occasionally a drama station could be set up using some of the readings covered in *Shared Reading*. Puppets or props could be used and the play shown to the rest of the class" (p. 169). I believe that the suggestions made are restrictive and portray a very limited use of drama. A brief suggestion is made as to drama providing students with an opportunity to respond after reading. Educational drama is not defined or explained in the document. Drama activities are not suggested as a tool for learning and there is no indication that drama provides valuable opportunities to think, speak, reflect, read, write, view and represent within this balanced program. Once again, drama is on the periphery of literacy development in the classroom. Drama is insignificant in these types of programs. Teachers who are using these programs are therefore not afforded the opportunity to use drama as a significant tool for developing their student's literacy ability even though research evidences its value.

This study takes place at a time when a new pedagogy of multiliteracies is being discussed (Cope & Kalantzis, 2000). This new pedagogy embraces the way technology is changing how we make meaning. In our technologically driven world language arts educators need to understand that we can no longer have one set of standards or skills that embrace all aspects of literacy. In this study, I begin to reflect upon the role of drama in language arts classrooms in our changing world.

In order to keep drama on my agenda as a language arts and drama educator, I extend the research work that I began in my master's thesis (Macy, 2002). I continue to explore drama's role in English language arts and literacy development in order to better understand the meanings elementary teachers make when they use drama to foster their students' development in English language arts. I began to search for teachers who understood the research and theory encompassing educational drama. I was searching for teachers who were using drama as part of their language arts programs.

THE PURPOSE OF THE STUDY

Theoreticians in both language arts and educational drama have argued that drama has the power to support and enhance students' language development (Wagner, 1998; Heathcote & Bolton, 1995; Neelands, 1992; Booth, 1987; Moffet & Wagner, 1983). Unfortunately, research also shows that there is a disparity between the promise of theory and the reality of practice (Lang, 1998; Hundert, 1996). Few elementary teachers make the time to become proficient in using drama as a strategy to develop language and literacy. However, research does suggest that mid-career teachers of younger students who have had one or more courses in educational drama are the most likely to implement drama strategies in their teaching (Hundert, 1996).

The purpose of my master's thesis research, as explained earlier, was to explore how one grade four teacher, Kelti, integrated English language arts across the curriculum through drama. My master's thesis research left me pondering two questions:

- If both drama and language educators are correct in their assessment pertaining to drama's power to support and enhance language development, then what is the most appropriate way to establish drama in today's language arts classrooms?
- If teachers fitting Kelti's profile collaborated with a language arts and drama educator, how long, and to what extent would the collaboration have to continue so that they readily use drama as a tool for learning in their classrooms?

(Macy, 2002)

Drama's power to support English language arts learning was one of the significant findings in my master's thesis. In the lessons that I observed over a three-month period, the teacher provided her students with many opportunities to use language in an exploratory fashion by constantly involving them in all six-language arts. The students were talking, listening, reading, writing, viewing and representing in order to extend their understanding about a variety of texts and concepts. Through drama, the teacher provided her students with living language experiences. They spoke more than she did and became the problem solvers and decision makers. The first question from my master's thesis became one that continued to intrigue me because, as discussed previously, few elementary classroom teachers in Alberta use educational drama to foster their students' English language arts learning (Lang, 1998). By continuing my research, I was determined to find out how a few Albertan teachers use drama in their language arts curriculum, and whether their practice can inform the present and future Albertan language arts curriculum. The purpose of this study is therefore to document the classroom practice of four elementary classroom teachers who have developed an understanding about drama's potential to foster and support language arts programs. The questions that helped me frame this study are:

- What are the teaching experiences of a select group of classroom teachers who understand and utilize drama to teach the six language arts (speaking, listening, reading, writing, viewing and representing)?

- How do these teachers prepare for and plan their various language arts lessons so that they are teaching through drama?
- How do the students respond in speaking, listening, reading, writing, viewing and representing to language learning experiences arising from drama?

The findings from the above three questions are analyzed around the broader question:

- What are the implications of the findings from this study for the place of drama in the Alberta language arts curriculum?

SIGNIFICANCE

The study is significant in that it advances the discussion about the type of drama strategies that can affect growth in students' English language arts development and literacy. Further, this research promotes dialogue about the potential of drama to provide alternative forms of creating and expressing meaning in order to enhance the six language arts for elementary school students. The study also provides valuable information about theories supporting a constructivist view of learning as well as the transactional theory of reading. Close analysis of the teachers' planning and student responses contribute to the connection between drama in education and literature based language arts programs. Finally, this study generates interest in revisiting the role of drama in our present Alberta Language Arts Program of Studies (2000).

DELIMITATION

This study has been delimited to four teachers and the students whom they teach.

LIMITATIONS

The findings of this study were limited to the particular situations, perceptions and experiences of the researcher, the participating teachers, and the students in their classrooms. The findings have not been generalized to other settings. This study was also limited to approximately six months starting at the beginning of November 2003, and proceeding to May 2004. The participating teachers had knowledge and experience of drama in education either through university course work or professional development opportunities.

ETHICAL CONSIDERATIONS

The teachers freely and willingly provided consent to participate in this interpretive case study. All four participants were informed in writing of their right to withdraw at any time without penalty. Administrators, teachers, parents and students were provided with letters of consent before any data was gathered in the classroom. The consent forms provided a description of the nature and extent of data that was collected and provided the administrator, teachers, parents, and students with the insurance of anonymity of all involved in the study. All ethical procedures were completed before the study commenced. This research complied with the University of Alberta and the tricouncil's guidelines for conducting research with human subjects.

CHAPTER TWO

DEVELOPING A POINT OF VIEW

> *By reflecting on my life history, my projects, I am made aware of myself as questioner, as meaning maker, as a person engaged in constructing and reconstructing my reality. I do this with those around me. Multiple-perspectives arising from the writings of many theorists, researchers and practitioners about language arts and drama help me to understand that construction of a reality is never complete because there is always more. In preparing for this research, I have had a long dialectical struggle with theories and interpretations presented by both drama and language arts theorists. From this struggle, my quest for a deeper understanding has continued. As I grappled for significant understanding of my questions, I attempted to make sense of language arts through drama. The challenging conversations initiated by others have helped me to interpret drama's role in a language arts curriculum. These conversations sustained my interest as I began to conceive my own point of view.*
>
> (Author's Personal Reflection, 2004)

The number of articles and books in the area of the relevance of drama in language arts learning is substantial. However, in order to focus my reading, I have identified theory and research from three areas. First, I will explore the theories of four theorists whose work supports drama's role in language learning. In this section, I explore Vygotsky (1986) and Bruner's (1983) ideas that are founded on a constructivist theory. In order to do this, I look at Wagner's (1998) work that shows how a constructivist theory supports both English language arts and drama in education. I also refer to the work of Wolf, Edmiston, and Enciso (1997) who provide a description of Vygotsky's support for drama in reading. The third theorist is Rosenblatt (1982) who formulated the transactional theory of reading. Rosenblatt sees drama as having an important role in enhancing the aesthetic experience of reading. Alongside Rosenblatt, I also explore the work of Booth (1987) and Flynn and Carr (1994). I then look at the functional nature of language in the work of Halliday by focusing on the work of Pellegrini and Galda (1986) who discuss how Halliday's functional theory supports the inclusion of drama in language learning. I continue the conversation by including the work of other drama educators regarding the role of drama in student talk. Finally, I look at the New London Group's (2000) emerging literature that calls for multiliteracies and multi modal learning. I extend this conversation by addressing the ever expanding term "literacy". My exploration links the idea of multi literacy with the integrated language perspective which calls for student centered inquiry based classrooms.

In the second section of the literature review, I trace the history of drama in education, and then discuss how the elements of theatre are key parts of drama in education. Finally, I review the work of drama researchers who discuss the disparity between the promise of theory and the reality of practice. I then turn to their voices in order to explore the disparity between theory and practice.

THEORIES IN SUPPORT OF DRAMA IN ENGLISH LANGUAGE ARTS

I have continually encountered the work of Vygotsky ([1962] 1986, 1978), Bruner (1983, 1986, 1990), Halliday (1973, 1975), and Rosenblatt (1994, 1991, 1982, 1978, 1938) in the literature that associates drama with language learning. In this section, I deal with drama and language arts educators who have recognized how relevant these theorists' work is to drama in education, and more particularly, to the relationship between drama and English language arts. I first begin with a discussion about constructivism.

Constructivism

The more I read about constructivist theories in educational research the more aware I become of the conflicting and often unclear interpretations presented in articles and books. There are many terms connected to constructivism such as radical, cognitive, sociocultural, cultural and critical constructivism. Recently, in the work of Davis, Sumara and Luce-Kapler (2000), I have come across the term constructionism. What do these terms mean to me the researcher embracing a theoretical framework of a constructivist? In the next few paragraphs, I hope to give my interpretation of constructivist theories. I will begin by commenting on the commonalities and differences in Piaget and Vygotsky's work. After that, I will briefly discuss the variety of terms connected to constructivism, and then give my interpretation of these terms.

Vygotsky and Piaget's research findings have been labeled constructivist theories

(Davis & Sumara, 2002). It is relevant to note that neither Piaget nor Vygotsky used the term 'constructivist theory' directly in regard to their research findings. As fellow constructivists, there are points of agreement between Piaget and Vygotsky. Both believed that each individual constructs his or her own knowledge and meaning. Both also believed that children's thinking is constrained because certain higher intellectual functions, including awareness of mental operations, are not available until adolescence (Berk, 2000). Berk (2000) states that Piaget believed that the most important source of cognition is the child who is busy, self-motivated and who forms ideas and tests them against the world without external pressure. Vygotsky also believed that children actively seek knowledge but not as solitary agents. According to Berk, this is an important point of departure between the two theorists. The real differences between their works arise from the fact that each approached his work from different points of view. Piaget, as a genetic epistemologist sought the origin of knowing while Vygotsky, a psychologist, was in search of the origin of consciousness. If we compare Vygotsky's and Piaget's theories of concept development it quickly becomes clear that Vygotsky was interested in improving instruction in school while Piaget did not address the influence of school on concept development (Vygotsky, 1986). Piaget focused on the development of concepts that arose spontaneously while Vygotsky focused on the dialectic between spontaneous and non-spontaneous concepts. He termed the former everyday and the latter scientific. Another area in which these two theorists differed was in regard to thought. Piaget believed that thought is characterized by the view that the driving force in development is internal and that maturation was the central factor in development. Vygotsky, on the other hand, believed that it was external and that the social world was central. Therefore, from a Vygotskian perspective, knowledge develops through appropriation of the culture and through social interaction between the child and more competent others. In the appropriation of culture the ability to use societal tools especially language is developed. For Vygotsky, language was basic to the development of thought (Vygotsky, 1986). Piaget argued that the mechanisms for development reside within the child and that learning is subordinate to development. Vygotsky believed that learning leads development. By giving social experience a fundamental role in cognitive development, Vygotsky's theory helps us understand the wide cultural variation in cognitive skills.

Unlike Piaget, who emphasized universal cognitive change (Von Glasersfeld, 1995), Vygotsky's theory leads us to expect highly variable development, depending on the child's social and cultural experiences. Both Piaget and Vygotsky have had an influence on present day curriculum development and classroom practice. However, before I can begin to look at their influence on education it is appropriate to look at some of the diverse terms associated with constructivist theories.

Davis and Sumara (2002) provide a clear division between the two major strands of constructivist theory. One they distinguish as 'subject-centered' and the other as 'social'. They align the 'subject-centered' accounts with Piaget and arrange radical constructivist and cognitive constructivist theories under this strand. They believe the social constructivism is aligned with Vygotsky and they arrange sociocultural, cultural and critical constructivism under this strand. According to Davis and Sumara, subject-centered constructivisms do not deny the influence of context, language, and so on; they merely believe that individual cognition is not directly or in any determinate manner operated on by these sorts of phenomena. They further suggest that social constructivist explanations focus on language, subject matters, social habitus, school cultures, and classroom collectives. A very interesting aspect of Davis and Sumara's separation of these constructivist theories is the notion that sociocultural, cultural and critical theories considered together have been developed beyond Vygotsky's work. They state that these theories were established well before Vygotsky's work was broadly received among English speakers. Davis and Sumara posit that what Vygotsky offered to a teacher was practical advice on scaffolding children's learning at their zone of proximal development. However, as Davis and Sumara point out, the zone of proximal development and scaffolding are not 'pedagogical tools or imperatives', they form a description of the relationship between one who knows and one who is coming to know. I have begun to question how constructivist theories have been transplanted into the field of education. After all, it should be remembered that these theories were developed in order to produce accounts of knowing and knowledge and were not based on practical advice for teachers. In the next section, I look at how we have transformed these theories into classroom practice.

In a Piagetian oriented classroom, the focus is on the individual biological body while in a Vygotskian oriented classroom the focus would be on collective bodies (Davis, Sumara, Luce-Kapler, 2000). In a Piagetian oriented classroom, children would be encouraged to discover knowledge for themselves through spontaneous interaction with the environment. The teacher would provide a rich variety of activities designed to promote exploration and discovery. Many science curricula have embraced this type of learning. In a Vygotskian oriented classroom, students go beyond independent discovery. The teacher works with small groups of children and scaffolds their learning. She carefully tailors her interventions to each child's zone of proximal development. Students with varying abilities teach and help one another. Students talk. They talk about their reading and writing in literature, mathematics, science and social studies and they reflect on their thought processes. I believe that it is in this Vygotskian style of classroom that drama in education will have a more prominent place in the children's learning. After all, in drama children often imagine themselves as being above their actual physical and mental development (Wagner, 1998).

In recent literature, there is a separation between the terms constructivism and constructionism. Davis et al. (2000), state that social constructionism has a great deal in common with constructivism because they both focus on bodies. Constructivism is concerned with the biological body while social constructionism focuses on small groups of learners who "build understandings and come to shared conclusions" (p. 67). In social constructionism the emphasis is not placed on individual sense making. The focus is on collective cognition that is culturally and socially bound. But how is this different to social constructivism? Hruby (2001) states, "The simplest way of distinguishing between constructionism and constructivism is by defining the former as a sociological description of knowledge, while understanding the latter as a psychological description of knowledge" (p. 51). Constructivism deals with knowledge formation in the head while constructionism "may usefully be understood as being about the way knowledge is constructed by, for, and between members of a discursively mediated community" (p.51). He, however, also states that this is a highly oversimplified distinction and indicates that many ambiguities and uncertainties abound in the literature in regard to these two terms.

My interpretation of constructivist theories is steadily expanding. The real problem that I face is the multitude of vague and uncertain terms used to discuss a very broad theory. There will always be multiple constructions of theoretical positions such as constructionism. However, consistent with the theory is the fact that as researcher I must construct meaning within the possibilities that I encounter. In this proposal, I use the term sociocultural constructivism (Lee & Smagorinsky, 2000) to represent the work of Vygotsky and Bruner who both saw the social and cultural aspects of our daily lives as being crucial to learning.

Vygotsky and Bruner

Wagner (1998) provides a comprehensive explanation about how research in educational drama is solidly built "on the same contemporary constructivist theories of learning that underlie our understanding of language and literacy acquisition . . ." (p. 15). She pays close attention to the work of Vygotsky and Bruner by discussing certain aspects of their work that are closely related to drama in education. In her work she positions both Vygotsky and Bruner as constructivists. In his earlier work, Bruner (1986) positioned himself as a constructivist.

Wagner (1998) posits that Vygotsky saw cognitive growth as dependent upon interactive play and upon children imagining themselves in worlds that were above their physical and mental levels. His work provides a solid foundation for using drama in the classroom. A central theme in Vygotsky's (1986) work is the importance of language in mediating thought. He stated, "The relation between thought and word is a living process; thought is born through words" (p. 255). Vygotsky contended that speech is social in origin because it is learned from others and only with time does it come to have self-directive properties that eventually result in internalized verbal thought. Children therefore actively seek knowledge, and the rich social and cultural contexts that surround them profoundly affect the way they construct the world. Wagner (1998) feels that Vygotsky's generative learning theory demonstrates the value and explains the power of drama in the classroom while Wolf, Edmiston, and Enciso (1997) indicate that Vygotsky's notions about theatre support drama in reading activities.

Wagner (1998) points out that pretend play was relevant in Vygotsky's (1986) work. He showed how this type of play that used objects in a nonliteral sense actually corresponds to cognitive development. Vygotsky (1978) posits a constructivist theory because, according to his theory, human beings create their own meaning as they construct models about the world in which they live. Meaning is constructed in dialogue with the culture in which humans are immersed. Therefore, children are active meaning makers both in play and work. In their play, they create meaning through gesture. Wagner provides an example from Vygotsky's work in order to discuss the role of gesture. Vygotsky discusses the child who turned a household broom into a horse. Wagner juxtaposes this example against a child who, in contemporary times, turns a block into an airplane or a rocket. She states that the "gesture becomes the thing, and the child who is making this happen knows perfectly well this is a game of pretend" (p. 19). The block has become the symbol of something else. Wagner explains that the movement of the block as a rocket propels the child into what Vygotsky (1978) has termed the zone of proximal development (ZPD). This is a level that is slightly above the child's actual developmental level. Wagner states that the "gesture itself is the source of development and creates the zone of proximal development" (p. 19). It is the gesture that leads to symbolic play. Vygotsky posits that learning leads development because of the child's efforts in the zone of proximal development. Wagner then stresses that Vygotsky emphasized that human activity, including learning, is social in nature. She further links the social nature of learning to drama by stating that "spontaneous dramatic play on the part of pre-schoolers and teacher-led drama in the classroom are both powerfully social acts and both engage children in learning in their ZPD" (p. 21).

Wagner (1998) also addresses Vygotsky's notion of first order symbolism. She states that both dramatic play and drawings are ways that children enter imaginatively into their worlds. It is here that they engage in first order symbolism because both drama and drawings are ways of saying that "*this* stands for *that*" (p. 24). Vygotsky saw drama and drawing as forerunners to writing. Just as drama and drawing are acts of symbolism so is writing. Wagner suggests that young children who engage in drawing and drama are laying the groundwork for later understanding that letters stand for speech sounds. When the child can relate written language to speech, he or she uses letters as second-order symbols. Vygotsky saw drama as a powerful prelude to literacy. He also drew an important distinction between the way speech and writing develops as he saw written speech as a separate linguistic function. His research provides evidence that there is a difference in both structure and modes of function between written speech and oral speech. Neelands, Booth, and Ziegler (1993) posit that Vygotsky identified four stages in the "development of writing which have a particular significance for the symbolic, rather than oral/aural, nature of drama" (p. 22). The four stages that they identify are"

1. The use of gesture and visual signs
2. The use of symbolism in play
3. The use of symbolism in drawing
4. The use of symbolism in writing (Neelands et al. 1993, p. 22)

Neelands et al. (1993) found "that students continue to relate to the symbolic visual/spatial nature of drama, as much as to the aural/oral, when identifying the positive influences of drama on their writing" (p. 22).They also posit that drama has a powerful influence on students' literacy and suggest "when writing is embedded in a context that has a personal significance for the writer, the motivation for writing changes drastically" (p. 10). O'Neill (1995) also feels that when children are given the opportunity to write in role through drama, they can think differently about the forms as well as the content of their writing. Schneider and Jackson (2000) explain drama's power to encourage writing. They suggest that drama takes students into unique spaces that are imaginary. The imaginary spaces provided the children with a place to write. Berthoff (1981), in regard to writing, states,

> Reclaiming the imagination begins with recognizing it as a name for the active mind . . . a name for the form-finding and form-creating power. Such a theory of imagination can help us teach writing . . . because it can guide us in seeing how writing is analogous to all other forming. (p. 28)

In drama, children have to negotiate with each other to create a single vision of the drama and are therefore engaged in the imaginative form-creating that Berthoff discusses.

Pellegrini and Galda (1990) state, ". . . when children are negotiating roles for pretend play they begin to use metalinguistic verbs such as read, talk, say, and tell" (p.28). Wagner (1998) posits that when we incorporate a constructivist theory of learning, we no longer see drama as just a tool, or as she states, "even worse, as a technique that is "merely" helpful in motivating students for the real stuff of school"(p. 33). By placing the work of Vygotsky alongside drama, Wagner presents a strong case for drama as an effective means for helping students create meaning as well as deepen their understanding about many aspects of school learning. Wagner states, ". . . in the process of drama at its best, children construct their own meanings as they are launched on a voyage toward a truth beyond mere facts" (p. 33).

Wolf, Edmiston, and Enciso (1997) support Vygotsky's work and provide a thorough discussion of the role of drama in reading. They state, "Rather than separate intellect from affect, drama, like life, weaves the two together - integrating mind and emotion within the experience and action of specific situations" (p. 496). They suggest that Vygotsky also emphasized the union between mind and emotion by suggesting that thought is not individual and detached but rather socially and emotionally constructed. Vygotsky (1986) stated that "thought is not begotten by thought; it is engendered by motivation, i.e. by our desires and needs, our interests and emotions" (p. 252). Wolf et al. (1997) explain that Vygotsky's ideas about emotional motivation behind thought arose in his discussion of the dramatic interpretation of literature. Vygotsky suggested "that underneath the written or spoken text lies the subtext of thought and emotion" (p. 496). In a play, it is not just the ability to deliver the line in a play but also the ability to play off each other's roles, to listen to the sounds of other's emotional subtexts, and respond to meet or question interpretations (Wolf et al.. 1997). Drama in the classroom places similar demands on the participants.

Vygotsky's work supports drama education in the classroom. In drama, language is connected with thought and feeling. Drama educators fully respect that when students talk they are doing more than just merely using words; they are exploring alternative ways of thinking and feeling about the world. When they find that they have a variety of new voices, students are provided with the opportunity to see the world in new and varied ways.

Wagner (1998) also addresses the work of Bruner (1983, 1986, & 1990) as important to the world of literacy and drama. She states that according to Bruner "all theory in science and all narrative and interpretive knowing in the humanities is dependent on the human capacity to create – to imagine a world" (p. 17). Bruner (1983), like Vygotsky, also sees the role of gesture as important in a child's earliest forms of communication. However, it is Wagner's discussion of Bruner's (1961) three major ways that human beings engage in representation that emphasizes the relationship between drama and literacy. Wagner suggests that drama involves all three kinds of representations i.e. is the enactive representation which implies knowing by doing, the iconic representation which implies knowing through an image, and the symbolic representation which encompasses knowing through language. She states, "Role players use their bodies, create images in their minds, and use language to symbolize experience" (p. 22). These representations form Bruner's earlier theory of development (1966). According to this theory, the child "advances from the motor or sensory (enactive) representation to relatively concrete images (iconic) and, finally, to abstract representation (symbolic)" (Wagner, 1998, p. 21). However, it is essential to recognize that Bruner does not subscribe to this idea in his later work.

In his later work, Bruner (1986) believes that we come to know our world through two distinct modes of thought, the logic-scientific, also known as paradigmatic, and the narrative. He feels that the paradigmatic is highly valued in our schools and yet suggests that it is the narrative mode that leads to "good stories, gripping drama, believable (though not necessarily 'true') historical accounts" (p. 13). It is important to note that Bruner emphasizes the importance of the narrative mode. He states,

> I think it follows from what I have said that the language of education, if it is to be an invitation to reflection and culture creating, cannot be the so-called uncontaminated language of fact and "objectivity". It must express stance and must invite counter-stance and in the process leave place for reflection, for metacognition (p. 129).

Here, Bruner is describing the language of literature and the narrative mode. This language is also the language of drama in education.

I have situated Bruner as a sociocultural constructivist because of his close study of Vygotsky's writing. Through this work he came to recognize that "most learning in most settings is a communal activity, a sharing of culture" (Bruner, 1986, p. 127). He further accepted that a child had to make his own knowledge in a "community who share his sense of belonging to a culture" (Bruner, 1986, p. 127).

Rosenblatt's Transactional Theory of Reading

Like Vygotsky, Rosenblatt (1978) sees cultural and social contexts as being important. Adopting the notion of "transaction" from Dewey and Bentley (1949), Rosenblatt (1994) was determined to represent the reader and the text as having a spiral reciprocal relationship in which each conditioned the other. She introduced the term "transaction" to replace the word interaction. The word interaction she believed generally assumed the reader and the text to be separate, completely defined entities acting on one another. She argued against the notion that text contained one meaning. Her transactional theory therefore sees the reader as having a personal reservoir of linguistic and life experiences. This the reader brings to the text. The text is mere squiggles on a page until the reader and the text transact. Therefore each time a reader and text transact, a unique and individual construction of meaning occurs. The stances from which a reader responds to a text represents the reader's mental set and can be placed on a continuum. On one end of the continuum is the aesthetic stance in which the reader uses a broad range of elements in the reading and on the other end is the efferent stance in which the reader focuses on what needs to be carried away from the reading. In the aesthetic stance, the reader transacts with the text by stirring up personal feelings, ideas and attitudes. Arising from this highly personal transaction the reading is shaped by the lived through experience or what Rosenblatt refers to as the "poem". Early in the reading event, the reader determines a predominant stance in order to successfully transact with the text. However, most readings fluctuate along the continuum between the two stances. Rosenblatt (1978) states,

> We accept the fact that the actor infuses his [sic] own voice, his own body, his own gestures - in short his own interpretation - into the words of the text. Is he not simply carrying to its ultimate manifestation what each of us as readers of the text must do? (p. 13)

According to Wolf et al. (1997), the metaphor used by Rosenblatt connects drama and reading. Combining reading with drama, however, advocates that meaning and control shifts from the teacher and text to the teacher creating meaning with the students as they dramatize the text. I agree with Wolf et al. (1997) who suggest that literacy is more than just reading, writing, and speaking. They state that literacy is also a way for students to come to realize that they have a place in the world and that they need to understand how to interpret the world in order to live in it. Using drama as part of the transaction with the text means that the students are provided with opportunities to co-

construct and reconstruct the meanings they have evoked from the transaction with the text. Rosenblatt (1991) states,

> After the reading, the experience should be captured, reflected on. It can be the subject of further aesthetic activities - drawing, dancing, miming, talking, writing, role-playing, or oral interpretation. (p. 447)

Rosenblatt (1938) reminded us of the links between literacy and drama. This is over sixty years ago. Undoubtedly, drama still has a place in developing literacy in our present classrooms. This is evidenced in Booth's (1985) use of children's literature with "story drama".

Booth (1994, 1985) provides the term story drama to describe a process in which the teacher uses the issues, themes, characters, mood, conflict, or spirit of a story as a beginning for dramatic exploration. During the story drama, students draw from within themselves ideas, feelings, and conclusions based on the story. Booth points out that story drama is not story dramatization that traditionally implies a sequential approach. In story drama, the teacher is not limited to the plot because the purpose of story drama is to explore the meaning of the story. Booth states that reading and drama are closely linked in the learning process. The teacher should therefore use the vast resources of story to stimulate and enrich students' search for meaning from the text. This he feels they can successfully do through drama. He states, "Dialogue for meaning is the heart of drama" (p. 195). Numerous drama educators and English language arts specialists have explored the place of drama in the language arts classroom (Lang, 1998; Wagner, 1998; Flynn & Carr, 1994; Moffet & Wagner, [1976] 1983). Lang's (1998) action research outlines how two classroom teachers worked toward incorporating drama structures into their classroom instructional practice. Lang focused largely on language arts and drama. Flynn and Carr (1994) showed how a successful relationship between a classroom teacher and drama specialist encouraged students to delve into a piece of literature.

Halliday's Functional Nature of Language

Halliday (1973) approached his study of language from an ontogenetic perspective. His interest in the development of the individual was motivated, in part, by the light it could throw on the development of human language in general. Halliday's theory of language development is one that admits an inherent motivation in the child to communicate and to share experiences. The idea that children know what language is because they know what it does has been of particular interest to many educators. Halliday's theory suggests that the form of oral and written language is directly influenced by the social context in which the language is generated. Pellegrini and Galda (1986) therefore use Halliday's theory of language production to suggest curricular and instructional recommendations wherein teachers manipulate the mode of discourse so that there are predictable affects on the language those students produce. They believe that specific language forms will result from using language in a specific way.

Pellegrini and Galda (1986) asked children in grades one, two, and five to produce messages in narrative and persuasive genres in both the written and oral channels. According to Halliday's theory both the genre (e.g., narrative, persuasive, or referential texts) and channel (i.e., oral, written, gesture) will affect the textual components of language. Pellegrini and Galda's research supported this theory when they found that the written messages from their students were more cohesive "than oral messages, and narratives were characterized by additive (e.g., "and") and temporal conjunctions (e.g., "and", "then"), while persuasives were characterized by causal conjunctions (e.g., "because")" (p. 203). Pellegrini and Galda explain how Halliday's model of language production also outlines specific aspects of context of discourse represented by field, tenor, and mode. Each one of these has a specific effect on the form of language produced. The field deals with subject matter while tenor relates to the interpersonal relations among the interlocutors and is concerned with the way people relate to each other. The mode of discourse is composed of the channel represented in oral form, written form, or by gesture. The mode of discourse can easily be manipulated in schools whereas the field and tenor are not as easily manipulated. The textual components of language are directly affected by the mode. According to Pellegrini and Galda, Halliday also introduces the notion of registers that are the language varieties associated with each of the contexts of discourse. Pellegrini and Galda therefore suggest that teachers need to expose children to a variety of contexts because the function of the text itself will elicit specific linguistic forms from students as they work toward texts that fill their communicative goals. As children begin to use desired text in appropriate situations they become better communicators. Drama is one way of creating a variety of contexts.

Genre is a term that was developed by Halliday to "describe different kinds of writing that have different functions in written discourse and in society" (Neelands et al.1993, p. 24). Neelands et al. (1993) believe that genre theory "poses the pedagogic problem of how to make the audience, context and purpose of a piece of writing personal enough to motivate students to write in impersonal and non-literary genres" (p. 24). Through involvement and identification with the tensions present in a well developed drama, Neelands, Booth and Ziegler believe that students write more effectively because they are provided with a context, audience and purpose.

Pellegrini and Galda (1986) point out that during dramatic play, children are necessarily explicit about the role they are taking, the props they are using, and the actions they are taking. If children are not explicit during dramatic play, the play will falter. Therefore children meet the contextual demands of dramatic play as they use language within context. The more they are exposed to a variety of texts that demand explicit language the more chance they have of developing the ability to be explicit. Drama has a role in helping children gain success in communicating in different contexts and this motivates them to master appropriate linguistic forms. Undoubtedly, drama plays an important role in children's oral expressions.

Other educators have also explored the role of drama and talk. Verriour (1985) states, "Awareness of language in children ranges from playing with language by very young children to the more sophisticated awareness of older children who make judgments about the form, complexity, and the appropriateness of language utterances" (p. 23). When children enter the "as if" world of drama they have to appropriately use the relevant discourse in the drama. Students in drama are therefore using language for expression and communication. In role, special cognitive and linguistic demands are made on the children. Verriour (1986) also states, "Structuring drama so that children are encouraged to work in the presentation mode can help increase their sense of audience in the language they use within the imagined context of the drama" (p. 263).

The New London Group

The work arising from a group of researchers and educators in 1994 has raised questions about the future of literacy teaching that I believe will have a positive influence on drama's future in education. The group met in the small town of New London, New Hampshire and focused on the question "What constitutes appropriate literacy teaching in the context of the ever more critical factors of local diversity and global connectedness?" (Cope & Kalantzis, 2000). Ten educators from various parts of the world make up the group and have embraced the title the New London Group (NLG). The NLG posits a pedagogy of multiliteracies. Cope and Kalantzis (2000) state,

> A pedagogy of Multiliteracies . . . focuses on modes of representation much broader than language alone. These differ according to culture and context, and have specific cognitive, cultural, and social effects. . . . Multiliteracies also creates a different kind of pedagogy: one in which language and other modes of meaning are dynamic representational resources, constantly being remade by their users as they work to achieve various cultural purposes. (p. 5)

The NLG has determined that meaning is made in what they term "multimodal ways". The group cites the World Wide Web as an example of a multimodal way of creating meaning. Cope and Kalantzis state, "written-linguistic modes of meaning are part and parcel of visual, audio, and spatial patterns of meaning" (p. 5). The key idea arising from this pedagogy of multimodal ways of creating meaning is that technology is changing how we make meaning so it is no longer possible to have one set of standards or skills that embrace all aspects of literacy learning. The emerging notions of multiliteracies and multimodal meaning suggest that educators need to provide "open-ended and flexible functional grammar which assist language learners to describe language differences (cultural, subcultural, regional/national, technical, context specific, and so on) and the multimodal channels of meaning now so important to communication" (p. 6).

The NLG (2000) uses the concept of design to address the 'what" question. The group refers to teachers as designers of learning processes and encourages the notion of redesigning activities while they are being practiced. In order to encourage the notion that meaning-making is an active and dynamic process, the NLG presents three elements of design: Available Designs; Designing; and The Redesigned. Available Design comprises the various semiotic systems such as the grammars of language, the grammars of film, photography, or gesture. Order of discourse is discussed and the NLG shows that within

orders of discourse there are a variety of conventions "that take the form of discourses, styles, genres, dialects, and voices" (p. 21). Designing is referred to as instances of reading, seeing, and listening. It is here that the NLG refers to Halliday's (1978) "organizing principles in the grammars of human languages" (p. 22). The group points out that Halliday's functions of language i.e. the ideational, the interpersonal and textual functions represent the functions of Available Designs. The NLG states,
These functions produce distinctive expressions of meaning.

> The ideational function handles the knowledge, and the interpersonal function handles the 'social relations'. As for orders of discourse, the generative interrelation of discourses in a social context, their constituent genres can be partly characterised in terms of the particular social relations and subject positions they articulate, whereas discourses are particular knowledges (constructions of the world) articulated with particular subject positions. (p. 22)

An important emphasis on the notion of design is that in the Designing process continual use is made of what is available (Available Design). The NLG stresses that "listening as well as speaking, and reading as well as writing, are productive activities, forms of Designing" (p.22). As students are engaged in reading, writing, and speaking, these activities transform the text into what the group call The Redesigned. The whole purpose of Designing is to create a new meaning. However, it is important to heed the NLG's (2000) emphasis that redesigning is "the unique product of human agency: a transformed meaning" (p. 23).

The NLG's (2000) recognition of Halliday's functions of language has helped me to situate their notions of design into the type of practice that arises from classrooms where drama is included with English language arts. Drama in education is a meaningful practice, however, a language arts educator would have to understand how to use drama strategies to design purposeful lessons that transform the students speaking, reading, and writing into new representations. In their call for a new approach to literacy teaching, I believe that the NLG is strongly in support of guiding students to be consciously aware and in control of what they are learning. I believe that drama places children into learning situations that help them to reconsider what they know and how they know it. The NLG's notion about multiliteracies is one of the many new fields to arise in the past two decades.

- **Ever Evolving Terms about Literacy**

> Literacy has become absolutely central to education policy, curriculum development, and our everyday thinking about educational practice. It is hard to credit that just two or three decades ago the term 'literacy' hardly featured in formal educational discourse. . (Lankshear & Knobel, 2003, p. 3)

The term "New Literacies" comes from the work of Lankshear and Knobel (2003) who argue that literacy education has failed to take account of how much the world has changed due to the information and technology revolution. They discuss two mindsets that have been shaped. The 'outsider' mindset describes people who see the world as the same but just more technologized. The 'insider', on the other hand, sees the world as radically different because of technology. Students who attend our schools are insiders as technology is fully embraced by them. However, according to Lankshear and Knobel, literacy education is still dominated by the outsider mindset.

Lankshear and Knobel (2003) outline a history of the term 'literacy' starting with literacy used in relation to adults who were deemed to be illiterate. In their general discussion about literacy, they provide a valuable explanation about a sociocultural perspective on literacy. They state, "From a sociocultural perspective literacy is a matter of social practice" (p. 8). This notion is expanded by acknowledging that the sociocultural perspective does not separate 'bits' concerned with reading and writing from 'non-print bits" which Lankshear and Knobel list as values and gestures, context and meaning, actions and objects, talk and interaction, tools and spaces. According to Lankshear and Knobel, sociocultural oriented theorists, researchers and educators adopted the word "literacy" in order "to bypass the psychological reductionism inscribed on more than a century of educational activity associated with 'reading'" (p. 8). The educators and researchers who embraced the sociocultural perspective wanted to keep the social in the forefront. However, according to Lankshear and Knobel, the sociocultural perspective has frequently been subverted when reading specialists and experts appropriate the term literacy without embracing the stance of the perspective.

Lankshear and Knobel (2003) link Green's (1988) three-dimensional model to the sociocultural perspective on literacy. Her model posits that literacy has three interlocking dimensions of learning and practices i.e. the operational, the cultural and the critical. This three dimensional model brings together language, meaning and context. All three dimensions are taken into account simultaneously. The operational dimension includes but is not limited to reading and writing (or keying) in a variety of contexts in an appropriate and adequate manner. The cultural dimension is involved in the meanings as embedded in social practice while the critical dimension provokes readers to be aware that all literacies are selectively constructed within a particular social context. Lankshear and Knobel (2003) state that the "3D model of literacy complements and supplements operational and technical competence by contextualizing it with due regard to matters of culture, history and power" (p. 11).

Lankshear and Knobel (2003) also address the NLG's evolving concept of multiliteracies. They suggest that Kalantzis and Cope (1996) are positing a literacy that addresses the radical changes in work life. Kalantzis and Cope (1996) provide a theory that suggests a balance between technological and other relevant skills. They state that learners must have the opportunity to develop skills for access to new forms of work through learning the new language of work. But at the same time, as teachers, our role is not simply to be technocrats. Our job is not to produce docile, compliant workers. Students need to develop the skills to speak up, to negotiate and to be able to engage critically with the conditions of their working lives (p. 6). Neelands' (1992) rightly points out that technological progress has led to a decline in opportunities for shared cultural activities in society and has led to a decrease in human interaction.

Lankshear and Knobel (2003) point out that to be literate one needs "to know more than just '*how*' to operate the language system" (p. 12). According to Cope and Kalantzis (2000), literacy pedagogy has traditionally meant "teaching and learning to read and write in page-bound, official standard forms of the national language" (p. 9). Literacy educators have to now go beyond this narrow perspective on literacy.

O'Toole and Dunn (2002) acknowledge the NLG's ideas about multiliteracies. They state that literacy is central to what is done in drama, as in drama students are afforded the opportunity to "encode and decode the diverse and constantly changing symbol system that we confront every day" (p. 32). They further posit that drama is a discipline that can support and extend critical reading and writing as students engage directly with a broad range of material. O'Toole and Dunn state,

> Starting with perhaps the most basic of multiliteracies, oracy, we think drama's role must be self-evident to our readers, since speaking and listening are central to dramatic play, drama education and theatre, across the whole range of public and private genres. Within the drama, the students practice and recognize all the genres and registers of speech they are likely to come across . . . (p. 32)

Critical and cultural literacy skills thrive in a dramatic context where students are encouraged to explore beyond an existing text and create a new story. Students experience life from another perspective when they walk in another's shoes. According O'Toole and Dunn (2003) the students are not only learning about a cultural perspective but they experience the perspective for themselves. Lee and Fradd (1998) also describe their notion of literacy. They state,

> Literacy development involves abilities well beyond being able to speak, listen, read, and write . . . It involves learning to observe, predict, analyze, summarize and present information in a variety of formats. (p. 14).

Miller and Saxton (2004) suggest a link between drama and multiliteracies. They state, "The teachers we have worked with see drama as a "fun" activity; they also recognize immediately the power of the art form for teaching multiple literacies" (p. 2). The classroom curriculum is uncovered, interpreted and made sense of through drama. Piazza (1999) describes multiple literacies as a "complex amalgam of communicative channels, symbols, forms, and meanings inherent in oral and written language (verbal and nonverbal) as well as the arts – visual arts, music, dance, theatre [drama], and film (including television, video and technology)" (p. 2). Drama and language theorists and researchers have found a link between the arts and the ever evolving term "literacy".

Eisner (2004) provides the term "meaningful literacy" as part of his list of aims that he embraces as appropriate for schools. He states,

> A third aim for schools is to cultivate multiple forms of literacy. Literacy is

> normally conceived of as the ability to read and write. Sometimes computational skill, or numeracy, is added to the concept. I mean something considerably broader, however. Literacy involves the ability to encode or decode meaning in any of the symbolic forms used in the culture. For example, one can be literate in one's ability to experience and derive meaning from music, from the visual arts, or from dance. (p. 8).

Even though Eisner (2004) doesn't directly mention drama, or the theatre arts, it is important to recognize that he defines literacy once again in the broader sense. He is positioning himself away from programs that focus on the conventional use of language. It is through different forms of representation that Eisner sees students' minds being cultivated. Schools that neglect the arts do not provide students with the opportunity to encounter a variety of forms of representation (Eisner, 2004).

The different theorists' discussion about a broader view of literacy led me to look more closely at language educators who provide an integrated language perspective on literacy teaching. Next, I describe what is meant by integrated language arts.

- **An Integrated Language Perspective**

> Teachers who work from an integrated language perspective "own" – with their students – their language arts program. Teachers plan and develop long-range units of study so that their students have ample opportunities to use language for many meaningful purposes. In these classrooms, speaking, listening, reading, and writing are not separate subjects or ends in and of themselves but tools that are used for learning worthwhile and interesting content, ideas, and information.
>
> (Pappas, Kiefer, & Levstik, 1995, p. 1)

Language arts educators who are conscious that literacy teaching should seek to integrate language activities continually strive to find methods of implementation. Tchudi (1994) provides a number of key points that summarize an integrated language perspective on learning. She believes that an integrated language arts curriculum integrates reading, writing, speaking and listening. In integrated language arts classrooms, the study of language skills is taught as children encounter problems and need instruction. Language is seen as a medium for learning and is therefore integrated into all subject areas. Finally, she suggests that the integrated language arts approach engages students in meaningful language activities that match the different needs and interests of the students.

Various models for the integrated language arts curriculum are discussed and described by Tchudi (1994). These models include the writing workshop, literature based curriculum, the reading/writing curriculum, and finally the interdisciplinary curriculum. The writing workshop has been used by many teachers to integrate the language arts curriculum. The work of Graves (1983), Calkins (1986) and Turbill (1982) has been embraced by teachers who use their students' writing as a starting point for language activities. Integrated language arts classrooms have also been influenced by a curriculum based on children's reading of literature. In a literature based curriculum, teachers create thematic units (Routman, 1988). Within these thematic units, teachers provide opportunities for children to decide what they will read, share their responses in a variety of ways, use literature to begin writing, and work with the teacher on assessing their reading progress (Tchudi, 1994). There is also the reading/writing curriculum (Hansen, 1987, Atwell, 1987) which differs from a literature-based curriculum in what is used as a starting point for organizing class activities. Listening and speaking are important in reading/writing classrooms and talk is central to the students' activities. Lastly, Tchudi (1994) discusses the interdisciplinary curriculum which is also known as language across the curriculum. This model emphasizes the role of reading and writing across the curriculum and encourages students to explore and discover connections among various aspects of the curriculum. Tchudi states that both the interdisciplinary curriculum and literature-based curriculum "use the *thematic unit* to organize class activities and materials" (p. 32).

Educational drama is characterized by the view of developing language that goes "beyond the superficial acquisition of skills and linguistic conventions to consider the relationship between language and thought, language and social context, and language and identity" (Neelands, 1992). This is a view of learning which recognizes that language is central to all human activity and which seeks to develop language as a tool for socializing, thinking, communicating, and forming ideas (Neelands, 1992). Drama and language are both forms of shared cultural activity. Undoubtedly, drama is a tool that can construct the social contexts within which the different functions and uses of language can be developed.

An integrated language perspective requires that teachers encourage students to use language across the curriculum. Pappas, Kiefer, and Levstik (1995) state that "an integrated language perspective is child-centered" (p. 33). Teachers who use the integrated language perspective provide their students with a plethora of opportunities to use language meaningfully and purposefully in many areas of their classroom curriculum. These teachers use the required curriculum to orchestrate units of study into which they infuse all aspects of the curriculum into a theme or unit. The teaching scenarios I illuminate in chapter four, five, six and seven present important features of integrated language classrooms where drama plays a significant role in the students' learning. Through drama, the children learn about the world around them. The integrated thematic units allowed for and promoted authentic language use in the classroom as the students were engaged in what Britton (1992) terms "operations" and not "dummy runs" (p. 309). There was a purpose for the learning and use of language.

In the first part of this literature review, I have attempted to construct how well-established theories support drama in education. It is my belief that educational practices should be based on sound theoretical principles. Vygotsky, Bruner, Rosenblatt, Halliday and the New London Group's voices show that drama should exist in school curricula and should not be designated as an optional subject. In the next section, I focus on a brief history of drama in education as well as discuss how drama in education shares elements of theatre.

DRAMA IN EDUCATION

Wagner (1998) credits Dorothy Heathcote as having pioneered what has become known as drama in education (DIE). The goal of DIE is to learn through drama. The notion of learning through drama brings the curriculum to drama or drama to the curriculum. When students are engaged in DIE they are encouraged to reach a level of engagement with imagined worlds in order to fashion authentic and spontaneous oral language. However, students go beyond engagement and authentic language use as through drama they learn more about the world they created. While engaged in DIE the focus is on process. Learning occurs through the process. However, this notion of drama in education has been in and out of fashion over time so it becomes necessary to look at the history of drama in education. It is also important to understand that drama in education shares many of the elements of theatre. Some drama educators suggest that it is time to recognize that all dramatic activities are rooted in theatre (Bolton, 2000).

A Brief History

Bolton (1985) provides a brief historical account of the principal rationales of drama in education. The notion of distortion is pursued by Bolton as he looks at past mistakes made in drama education so that in the future drama educators can be in a better position to assess the place of drama in curriculum. He begins this account by returning to the 1870s and discusses the battle between the empty pitcher model, also known as the transmission model, and the Rousseauesque view of a child as the "flowering seed" (p. 152). These two opposing views had an effect on the development of drama. Progressive educators of the time gave drama the commendation as an enlightened approach to teaching. Drama and children's play were linked. The notion of child-centered learning was encouraged. Unfortunately, many teachers were unimpressed by this child-centered, process oriented type of education. However, around the turn of the twentieth century, Harriet Finlay-Johnson provided an example of a kind of classroom drama that stressed the irrelevance of an audience and focused on the importance of content.

Bolton (1985) discusses that Finlay-Johnson started teaching at a time when there was a growing interest in make-believe play. But Finlay-Johnson did not allow her children to play. She focused on the body of knowledge dictated by the school curriculum and used dramatic activity as a vehicle for the acquisition of this knowledge. Her focus was not on drama as a product but rather as a process. She also saw subject matter, or content of the drama, as all-important. Bolton points out that Dorothy Heathcote reintroduced this particular focus into drama education in the 1960s. However, the form was quite different to that of Finlay-Johnson. Heathcote's work was met with "almost universal opposition varying from bewilderment to hostility" (p. 153). The events that occurred in the years between Finlay-Johnson and Heathcote's work resulted in teachers denying the importance of content in drama.

Bolton (1985) explains that teaching through drama presented some problems as government inspectors wanted teachers to be more specific about what they were actually teaching through drama. Speech was one aspect that government inspectors felt that teachers should highlight. Drama was then perceived as speech training. Speech and drama specialists dominated the scene between the 1920s and 1950s. The focus was on mastering elocution and techniques such as mime, acting and choral speech. The school play became the product of drama education. All links to drama and child play had been lost by the time Slade came onto the scene in the 1930s and 1940s. Slade (1954) was the first to attempt to bring natural play into the classroom. His work was on the opposite end of the coin to work being done by speech and drama specialists. Speech and drama specialists focused on improving communication skills and taught their students to speak in "BBC Speech". I remember the emphasis placed on voice training in my earlier speech and drama training. I also felt that often our acting skills were quite 'affected'. Bolton (1985) states that "teachers in the 1950s, as they became inspired by Slade's philosophy, found themselves having to choose between two mutually exclusive educational ideals: The school play and child play were seen as incompatible" (p. 153). However, in Slade's work, content did not matter because freedom to express had more relevance than what was expressed. Some teachers became uncomfortable with the degree of freedom that was explicit in Slade's work. He therefore created the narrator role for the teacher. He had intended this device of narration to help teachers feel more comfortable while attempting child drama for the first time. Unfortunately, teachers interpreted this inclusion as a legitimate form of practice for child drama.

Way (1967) backed this method of teacher narration. He added a system of exercise to Slade's child drama that would develop concentration, sensitivity, and imagination. Way further introduced the notion of individuality founded on the notion that in drama each child could "find himself". Bolton (1985) has a few reservations concerning this notion. He states,

> Of all the arts, drama is a collective experiencing, celebrating, or commenting, not on how we are different from each other, but on what we share, on what ways we are alike. To encourage individual children to search for a drama within themselves is to distort the meaning of dramatic form" (p. 154).

According to Bolton (1985), growing out of Slade (1954) and Way's (1967) work drama became a story line with a shopping list of exercises to train children in life skills. Drama was no longer a symbolic art form and the content matter of drama was irrelevant. Heathcote reversed this notion by reintroducing the relevance of content matter in drama work. Bolton (1985) states that Heathcote took drama beyond just a factual level "to a way of looking at issues, principles, implications, consequences and responsibilities behind the facts" (p. 154). Heathcote did not want children to focus on performing plays, rather she wanted them to "expand their awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meanings" (Moffet & Wagner, 1976, p. 15). The way Heathcote achieved this was by encouraging students to use what they already knew. Heathcote worked with teachers, not only drama teachers, as she believed that all teachers can access the tool of drama to provide educational opportunities for their students. Another aspect of Heathcote's work is that she worked thematically to explore a variety of issues. She encouraged teachers to use their intuition and to direct a drama by posing or musing about the right questions to stimulate their students. Heathcote also believed that symbolic objects must be depersonalized and detached from students so that they are free to examine them in scientific ways while encouraging the students to find the truth. Bolton (1984) states that the ''mantle of the expert'' is "always on the edge of society's rituals, myths, emblems, traditions, rejoicings and catastrophes. By examining the object, the child earns the right to share in the celebration of it" (p. 57). In the drama, Heathcote placed as much control in the students' hands as possible and allowed them to make as many decisions as possible about the subject matter. In Heathcote's drama lessons, children discover that what they say is really listened to and that what they say affects the direction of the work (Watkins, 1981, p. 155).

In Bolton's (1985) terms, drama helps students to develop natural understanding. It helps students cope with the complexities of human relationships in society. These issues are frequently addressed in curriculum. Through drama we can elevate our students to become thinkers. As I will discuss in a later part of this literature review, many teachers still have very singular views of drama. Drama as theatre still takes centre stage as some teachers view the school concert as the major drama learning for the year. However, it is important to remember that theatre and drama share common elements,

Theatre and Drama: Shared Elements

Writers such as Bolton (1984) and O'Neill (1985) have drawn attention to the relationship that exists between drama in education and theatre. They suggest that elements of one mode exist in the other. Bolton states,

> . . . dramatic playing . . . is continually in a state of tension between personal expression and finding the public means of presenting oneself, using language and gesture in order to communicate to others taking part. The more heightened the form of that communication . . . the nearer the participant is to reaching the performance mode within dramatic playing (while) *the performing mode* is continuously in a state of tension between representing (describing) an experience and actually submitting to 'being' in the experience. (p. 124)

O'Neill (1985) provides an excellent discussion on the elements that drama and theatre share. She states that in both drama and theatre we attempt to understand the underlying logic of the action. We use our own existing knowledge of the world to measure the fictional against the actual. Just as theatergoers have to understand the rules of the game, O'Neill points out that a child in a classroom drama also has to understand the rules of the game and further suggests that the close attention children pay to what is going on in a drama implies cognition, motivation, and emotion. She states, "the essential nature of the dramatic medium is a liberating act of imagination, a dual consciousness in which the real and fictional worlds are held together in the mind" (p. 159).

O'Neill (1985) uses Cassirer's three kinds of imagination to provide a discussion in which play is distinguished from art. Play, according to Cassirer, consists of the first two kinds of imagination that are the power of invention and the power of personification. Art consists of the third type of imagination that is the power to produce pure sensuous forms. Art is therefore the "discovery of a new world" (O'Neill, 1985, p. 160). O'Neill explains that for Cassirer the boundary between play and art is a conscious and reflective attitude. She further states that in drama a conscious and reflective attitude is likely to develop. This happens because of the powerful relationship between reality and the "as if" world. In the "as if" world of a classroom drama the students are caught up in what is happening at that moment in time. More complex demands are made on these students than theatergoers. The one-way communication that exists between actors and audience is not present in classroom drama. The participants in a classroom drama have to communicate because they are the agents of the drama. It is therefore necessary to understand that the actual and virtual distance that exists between actors and audience is not present in classroom drama. Teachers need to develop distancing devices that protect children while they are engaged in this type of drama. Heathcote and Herbert's (1985) 'mantle of the expert' provides this type of distancing.

The 'mantle of the expert' type of teaching involves a change in the regular teacher dominated role in the classroom because students are endowed with the expertise in the field of knowledge that is being pursued. The power of control is no longer with the teacher but rather with the group as the teacher becomes a member of the group and is not the main source of information. The teacher's role becomes one of flexible enabler because she has to work at ways of getting the experts to discover what they know, and yet, has to protect them form the debilitating effects of ignorance. By using dramatic imagination the children are led step-by-step through a process of negotiation. The teacher must first select a concept which is central to the curriculum work, and which is important to the children's present circumstances of social living. At each stage of the drama, the teacher is there to protect and help the students stay safe within the drama. The 'mantle of the expert' encourages students to explore the world of people from their present point of view and to reconstruct meaning as a group. Heathcote and Herbert (1985) view the exploration of humankind as the primary function of drama. The common elements of theatre and drama are pulled together and yet the differences are accepted as new challenges that extend the dramatic experience for the participants in classroom drama. Drama is indispensable if teachers provide opportunities for 'real talk' in which children can genuinely learn how to make sense of the relationship between context and language use.

Bowell and Heap (2001) provide a list of drama genres. They state that drama includes dramatic play that occurs in early child, performing a classic text, drama-in-education programs or improvised work in the classroom. All of these genres share the same common elements of theatre: focus, metaphor, tension, symbol, contrast, role, time, space. When teachers plan a drama they need to keep these elements in mind. Bowell and

Heap state, "the elements of theatre underpin *all* work in drama within an educational context" (p. 3). It is therefore relevant to begin to question how language arts teachers are prepared so that they are capable of placing the elements of theatre into a lesson in which they are using drama as a tool for learning.

In this section of my literature review, I began with Bolton's historical discussion of drama in education and looked at the lack of consensus as to the nature of drama. I provided a discussion about the shared elements of theatre and drama in order to show that classroom drama should have as its basis the elements of theatre. In the next section, I focus on the problems that exist in regard to educational drama.

A DISPARITY

Whether in Alberta, or other parts of the world, drama has had varying reception by educators and politicians. It has either been valued or become the victim of a back to basics' approach to education. Undoubtedly, drama is also a victim of politically driven agendas as political opinions shift from either valuing the arts in education or devaluing them by presenting the notion that arts are the "frills" in education. However, in the brief history that I presented earlier in this chapter, it is also evident that there has been a division among drama practitioners themselves regarding the precise nature of drama education. This division has not worked to drama's advantage (Stewig, 1986; Ross, 1988; Kaaland-Wells, 1994; & Hundert, 1996). Bowell and Heap (2001) feel that this is changing and a new climate of consensus is coming into being. However, many researchers in the past have described the disparity that exists between the promise of theory and the reality of practice. In this section, I turn to the voices of drama educators who carried out different research activities in order to ascertain drama's place in education.

Findings of Drama Educators

Stewig (1986) interviewed school principals from eight metropolitan school districts and found out that informal drama was not being widely used in the 1980s on a regular basis. 'Regular basis' was defined as drama being used at least once a month. In my mind, one of the most important findings of Stewig's study was that the principals were not aware of the differences between informal dramas and more traditional scripted plays. This made me ponder whether today's principals in Alberta would be more informed about the nature of drama.

Ross (1988) discusses some of the reasons why he believes that drama within the English language arts curriculum has remained tenuous. He states,

> That teachers can be *educated* to encounter children in the area of language arts without even an awareness of the inherent language bearing possibilities of drama can only suggest a serious disparity between theory and practice. (p. 42)

He continues by arguing that drama has been historically interpreted to mean different things both in theory and practice and because of this the essence of drama has been contentious. Drama as a viable educational force has been in opposition to drama as theatre. He goes on to say that if drama is aligned to play then there is doubt as to the seriousness of drama. This then limits the pedagogical merit of drama in the minds of those who embrace empirical models. Ross is perfectly correct in asserting that teachers who are reliant on a transmission model of teaching will not readily accept the challenge of negotiating with students that is at the heart of drama. But, if teachers are not even aware of drama as a strategy to enhance speaking, listening, reading, writing, viewing and representing opportunities in the classroom then drama will not be present in the curriculum at all.

Kaaland-Wells (1994) surveyed 224 elementary classroom teachers in order to find out to what extent they used seven different dramatic forms such as reader's theatre. In some respects Kaaland-Wells' study showed better results than Stewig's (1986). Her study indicated that more teachers had been exposed to drama. However, even though eighty-two percent of the 224 teachers were in agreement that drama was a valuable teaching method, only six percent used drama on a daily basis. A relevant finding in her study showed that more teachers who had taken a college drama course were more likely than others to view drama as a relevant part of teacher training. It is clear that in many university elementary education programs, drama still remains an optional curriculum course. The teachers who enter the education system therefore may have no experience with drama either as a tool for learning or as a process for thinking, feeling, and creating meaning. However, Edwards and Payne (1994) indicate that a support group is beneficial in helping teachers increase their understanding about drama education. They state that with trust, support and cooperation teachers do make progress in implementing drama into their curriculum.

Flynn and Carr's (1994) collaborative experience explored the potential of pairing a classroom teacher and a drama specialist as a strategy for assisting classroom teachers to integrate educational drama pedagogy into English language arts. However, Garcia (1996) expressed concerns about the specialist mentor and classroom teacher relationship. He emphasized that it is crucial for the drama specialist to develop a clear understanding of the world of the generalist classroom teacher and his or her teaching philosophy. Districts therefore have to be responsible for providing untrained teachers with the support they require. However, while funds are directed to other subject areas that are deemed to be more valuable it becomes clear that drama will continue to remain on the periphery of education.

Hundert's (1996) survey of 184 Ontario elementary school teachers found that thirty percent of teachers indicated that they used drama for approximately one hour or more a week. Hundert's study is interesting because she suggests that mid-career female teachers who have had drama courses and are assigned to the youngest grades are the ones who are most likely to use drama. Hundert's study had a few similar findings to that of Stewig (1986) and Kaaland-Wells (1994). All three studies found similar barriers to the use of drama in the classroom. These barriers are management concerns, time priorities, lack of appropriate training, and inadequate resources. Hundert (1996) suggests that two conditions must be fulfilled in order to raise the status of drama in education. She states,

> First, teachers need guidance in structuring, implementing, and evaluating drama lessons; and second, school boards must support the place of drama in the curriculum through the allotment of time and resources necessary for effective implementation. (p. 30)

In this section, I have used the voices of drama educators who have tried to understand why drama is still so tenuous in schools. If Bowell and Heap (2001) are correct that the confusion among drama practitioners has been resolved, then the clarity of what drama is and how it fits into school curriculum should be set forward. However, drama practitioners need to enlighten and inform politicians, school districts, and teachers about the nature and role of drama in Alberta education. The Alberta Elementary Drama Curriculum (1985) has become an unused and dated document. The Fine Arts Coordinating Committee's solution for a curriculum in the early eighties was to support an optional elementary drama curriculum that could be used either across curriculum or as a separate subject. It was left up to the individual teacher to use the method they felt most comfortable using. The 1985 curriculum strongly supports drama in education and not theatre, but encourages educators to lead students to an appreciation of theatre (Decore, 1988). The Fine Arts Coordinating Committee never mandated the drama curriculum. Mandatory drama implementation has occurred in Britain. We need to begin to consider how this occurred and learn from another country's implementation. Is drama under consideration in Alberta or are we all still whirling around in a state of utter confusion, even worse, utter ignorance?

CHAPTER THREE

FRAMING

> *The question of framing has become interesting as I think about my envisioned collage. In a process drama, dramatic tension is called 'frame' while in sociology the term 'frame' refers to the viewpoint individuals have about their circumstances which help them to make sense of events or circumstances. In qualitative research, the researcher has to select a particular framework for a particular study. I have always metaphorically thought of qualitative research as an intricate collage composed of an inexhaustible wealth of colored and textured materials. A collage is not explained easily or simply. Like the board upon which a collage is constructed, general frameworks hold qualitative research together. I have selectively framed the theory and research in this study around a constructivist perspective. My framing therefore suggests a need for social interactions that enable us to build on and extend previous understandings. A dialogue can be continued as I look at my study through the eyes of a constructivist and attempt to understand the participant teachers and their teaching. My theoretical stance helps me to frame the situations and events that arise in this study.*
>
> (Author's Personal Reflection, 2004)

THEORETICAL FRAMEWORK

The reason for pursuing this research, as previously stated, was because I am struck by the fact that even though research evidence supports drama's positive role in language arts programs, few teachers take the time to close the gap between theory and practice. Teachers who use drama in their classrooms therefore become exceptions. Their practice needs to be investigated to gain an understanding so that other language arts educators can learn from their practice. In this chapter, I outline the theoretical framework of my interpretive inquiry. The study was designed to understand the meanings made by teachers who embrace educational drama as a strategy or teaching methodology used in their language arts programs. I elected to do a multiple case study that I situated as qualitative research.

Denzin and Lincoln (1994) define qualitative research as follows:

> Qualitative research is multimethod in focus, involving an interpretive naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them. (p. 2)

Guba and Lincoln (1994) outline key elements of four interpretive paradigms: positivism, post-positivism, critical theory, and constructivism. I have positioned the study within the constructivist paradigm established on my biographical reflections and the nature of my research questions. Guba and Lincoln (1994) posit that the constructivist paradigm has relativist ontology. They state,

> Realities are apprehendable in the form of multiple, intangible mental constructions, socially and experientially based, local and specific in nature (although elements are often shared among many individuals and even across cultures), and dependent for their form and content on the individual persons or groups holding the constructions. Constructions are not more or less "true", in any absolute sense, but simply more or less informed and/or sophisticated. Constructions are alterable, as are their associated "realities". (p. 111).

I was interested in the nature of the classroom where educational drama is used and my interest was in finding out what there was to know about the teachers and their teaching, their students and their learning. As a researcher, I was interactively linked with the participants in my study. The findings were therefore literally created during the process of investigation. Because of the diversity and personal nature of this type of construction of meaning, meaning was "elicited and refined only through interaction *between and among*" my participants and me (Guba & Lincoln, 1994, p. 111). I could interpret the varying constructions by using conventional hermeneutical techniques and by comparing and contrasting these constructions through "dialectical interchange" (Guba & Lincoln, 1994, p. 111). Based on my beliefs about learning and research, the methodology for this interpretive inquiry is hermeneutical and dialectical.

Ellis (1998) outlines three main themes present in hermeneutics. The first theme is the inherently creative nature of the interpretation. Ellis states that the interpreter has to work holistically so that she can discover the intent or meaning behind the participants' expressions. The second theme is that "good interpretation involves a playing back and forth between the specific and the general, the micro and macro" (Ellis, 1998, p. 15). It is here that Ellis describes the hermeneutic circle and the notion that to understand a part an interpreter must understand the whole and vice versa. The backward and forward movement between part and whole, whole and part is what is referred to as the hermeneutic circle. Ellis suggests that the hermeneutic circle is part of all human understanding. The third theme is the pivotal role that language plays in human understanding. My interpretive inquiry is therefore best understood through qualitative case study.

THE FECUNDITY OF INTERPRETIVE INQUIRY

Ellis (1998) advises that the "aim of interpretive inquiry is not to write the end of an existing story but to write a more hopeful beginning for new stories" (p. 10). Interpretive inquiry therefore may arise from the inquirer's knowledge about an existing story so that there is the incentive to write a new story that can be added to the enduring ones. Jardine (1998) posits that interpretive research "begins with a different sense of *the given*" (p. 39). My need to continue the journey arose because I felt compelled to inquire further. Unashamedly, I entered this study with all my prejudices from my previous research as necessary aspects of my investigation. These were my companions as I proceeded with this study. I felt comforted because Smith (2002) states that for Gadamer "prejudice or pre-judgment" is a definitive requirement in the process of understanding" (p. 191). He continues and states that it is usual to bring one's prejudices and pre-judgments to encounters. These prejudices and pre-judgments constitute what Jardine discusses as "the necessary starting conditions for our interpretations" (p. 191). At the start of this research study, I took along with me my present understandings that were familiar and recognizable, and yet, that beckoned me to inquire further into how teachers use drama to enhance English language arts and literacy development.

Jardine (1998) states "interpretive work doesn't simply read the instance into a pre-given, closed, and already understood "past", but, with the help of the instance[s], makes what has been said [about drama in education] in the past *readable* again by reopening it to new generative instances" (p. 41). My intention is not to try to establish once and for all what drama's role is in English language arts programs, indeed that would be impossible, but rather to keep open the possibilities of including drama so that each new generation of English language arts educators can return to understand anew. It is in this sense that my research is fecund (Jardine, 1998).

CASE STUDY

The questions that guided this study led me to select case study for my proposed research. Merriam (1998) defines qualitative case study research from the perspective of the questions being asked and their relationship to the end product. She suggests, "A qualitative case study is an intensive, holistic description and analysis of a single instance, phenomenon, or social unit" (p. 21). I have used case study as Merriam describes it (1998) when she observes that case study is a bounded system that can be fenced in.

In order to achieve as full an understanding as possible about how teachers use drama in their language arts programs, I selected to move beyond one case study. The decision to focus on four qualitative multiple case studies stemmed from the fact that this design would provide me with a more extensive conversation about my topic. I was interested in insight, discovery and interpretation. Merriam (1998) states, "The more cases included in a study, and the greater the variation across the cases, the more compelling an interpretation is likely to be (p.40). She also posits that case study is different from other research because case study is more concrete. The knowledge from a case study "resonates with our own experience because it is more vivid, concrete, and sensory" (p. 31). A case study is also more contextual "as our experiences are rooted in context" (p. 31). One of the most defining characteristics of case study is being able to "fence in" what is to be explored. By focusing on four teachers who understand drama's role in language arts and literacy, I was afforded the opportunity to "uncover the interaction of significant factors characteristic of the phenomenon" (Merriam, 1998, p. 29).

Merriam (1998) suggests that three special features define the qualitative case study. The first feature is that qualitative case study is particularistic. I therefore focused my attention on a *particular* group of teachers who were using drama to enhance their language arts programs in their classrooms. The sample selected is an essential aspect of my study. According to Merriam (1998) "purposeful sampling is based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned" (p. 61). I found four teachers who have knowledge about educational drama and who are using drama in their language arts curriculum. I, however, also perceive this small group as a unique sample because of their rare attributes. In my search for these teachers, I came to realize that these teachers are among a select few who are using drama as a teaching methodology in their language arts programs. These teachers have knowledge about educational drama or drama in education (DIE) and understand that there are different genres in drama. Educational drama is different from drama as performance. In Educational drama, the goal is not a formal presentation for an audience, rather, its focus is "on the process for the purposes of enlarging perspectives and developing understanding" (Wagner, 1998). These teachers have participated in drama courses, or have had varied encounters with the notion of educational drama. They understand drama as an art and as a teaching methodology. Later, I provide a broader description about the teachers, their particular school environments, and how they came to understand drama as a tool for learning or teaching methodology.

Another feature of the case study is that it is descriptive. Merriam (1998) suggests that the case study's end product is a rich description of the phenomenon that is being studied. She states, "case studies use prose and literary techniques to describe, elicit images, and analyze situations . . ." (p. 30). My intention was therefore to strive for a richly descriptive product that provides an accurate depiction of what I investigated. I was faced with the responsibility of returning to my interpretations because I was called upon to understand anew. In order to create a credible interpretive account of my investigation, I had to learn to live with the work I was doing so that I could turn it "over and over, telling and retelling it, finding traces of it over and over again in what [I] read" (Jardine, 1998, p. 45). Undoubtedly, language plays a key role in understanding and interpretation (Ellis, 1998). Jardine (2000) states, "Pedagogical writing - writing that *is* pedagogical, not simply *about* pedagogy - must be interpretable. It must allow the arrival. Hermeneutics *is* pedagogical"(p. 177). Jardine also states the writing should not determine that "this is that" (Jardine, 2000, p. 177). While writing, I was aware of the many voices that needed to be heard so that my voice did not determine that this is that. I included the teachers' voices from transcripts and reflection journals as well as the children's voices from field notes and transcripts. My hope is that I have created a conversation that helps me dialogue with the reader as well as to raise my participants' voices for others to hear. Their voices, and my voice, are a conversation with the reader that provides an impetus to arrive at some shared meaning.

The third feature of a qualitative case study is that it is heuristic. Merriam (1998) states, "Heuristic means that case studies illuminate the reader's understanding of the phenomenon under study" (p. 30). My intention was to systematically construct new meaning from what I investigated and thereby extend what is to be learned, or confirm what is known about drama's role in language arts. The hermeneutic circle is one way of letting meaning and understanding unfold. This is done by constant renewal of questions and conversations. It is the interplay between parts and whole. Smith (1991) states,

> To understand a part, one must understand the whole, and to understand the whole, one must understand the individual parts. One can visualize this back and forth movement between part and the whole, the movement which has no natural starting or end point, as the "hermeneutic circle" at work in all human understanding" (p. 190).

In this study, I continually reflected on the many parts that contributed to the whole. The image of the collage became an essential aspect of my interpretive journey from part to whole and whole to part. This envisioned collage helped me to consummate a whole. I was guided by Bakhtin's (1990) notion of architectonics and aesthetics. The four different teachers in the study each represent a different part of the phenomena under study. Yet, each teacher's individual story and experience was eventually worked into the whole as I considered the language arts as a landscape upon which these teachers interactively danced with their students. I had to consider myself as a part of the study and determine how I fit into the whole. The readings I have completed were also part of this study. The voices of educators, theorists, and researchers enlivened my discussion and helped me to develop a point of view. I was informed in many ways in this study. The data I collected contributed to the whole, but, initially as separate parts. Each teacher's story first unfolds separately in chapter four, five, six and seven. In chapter eight, I extend their stories by situating what I have observed with new conceptions about literacy in the twenty-first century and by focusing on the present Alberta Language Arts Program of Studies (2000). In the next section, I describe how I found the particular sample for this case study.

APPROACHING THE FOUR TEACHERS

My initial search for teachers who were suited to participate in this study began as I started to ponder how I would shape my research. I knew that finding teachers would be somewhat problematic. The present climate for drama in schools in Alberta does not encourage teachers to use drama as a tool for learning. The school concert takes centre stage. The problem was that I wanted participants who readily understood the difference between educational drama and the school concert. I had to have a plan in order to find my participants.

My first plan of action was to informally approach the teacher who had been the participant in my master's thesis. We had first met when I was the school coordinator at the school where she teaches. When I left the school to return to university as a full time graduate student, I frequently returned to work with Kelti on placing drama into various areas of the curriculum. The collaboration that took place was mutually beneficial. I found answers to questions that I was researching, and Kelti began to delve into the theory and practice of drama. She was astute at bridging the gap between theory and practice. Kelti is an experienced mid-career teacher who has received teaching awards for her sound teaching practice. I knew that she had continued to use drama in her classroom on a regular basis because she had invited me to present a full day drama workshop for the staff. To me, this was an indication that Kelti was still excited by drama's impact on students' learning. I also knew that Kelti's particular school respected and appreciated the arts in education as music is essential to their school curriculum. Every child in the school plays a musical instrument from Kindergarten to Grade Six. Music lessons are therefore part of the planned school day. When visiting the school, I always hear beautiful music drifting down the hallway from violins, violas, cellos, double basses, pianos, guitars, flutes or recorders. "Twinkle, twinkle little star" became a very familiar and loved sound as I ventured passed the many music rooms in the school.

I was pleased that Kelti was willing to be a participant in the study. I knew that she would bring to the study the same amount of enthusiasm and creativity that flows from her as she thinks about and plans for her grade four students and their learning. Her participation in this study would link the two pieces of research that I have been doing. I knew that she would have a very different group of students and this meant that I would see a unique application of drama into a different part of the classroom curriculum. My master's thesis had taken place in the fall term, 2001, in her classroom while this study would take place in the winter term, 2004. I now had one teacher on board. I was still in search of two or three more. In November, I approached Kelti formally after I had received the proper ethics approval and was pleased that she was still willing to be one of my participants.

The second teacher I informally approached was Susan. I had met Susan at the full day workshop that Kelti and I had planned and presented at her school. Susan is an experienced teacher who came from theatre arts and developmental drama for elementary schools into elementary school education. She is still very involved in theatre arts and has a business that is related to theatre. When I informally approached Susan, well in advance of the study, she was quite keen to be a participant in the study. She was involved in using drama in her classroom on a regular basis in her writing program and was really enjoying the school year. The new school year had not begun but she felt that drama was an area in her teaching that she enjoyed and would definitely continue to include in her grade five program. Once the 2003/2004 school year began, Susan realized that she was faced with a very dynamic group of grade five students. There were going to be different challenges for her during the school year. She telephoned me to let me know that she was thinking about changing her mind about being a participant in the study. I attempted to convince Susan that my study was not about finding success stories. I felt that the challenges she felt that were arising in her classroom would be important to my study. Susan asked me if she could have some time to think about it. At that stage, I remember feeling excited about having a different challenge in the study. How would Susan deal with this group? How could her work inform others? I was hoping that Susan would stay on board with Kelti and me, but it was her decision. After I received the ethics approval for my study, I approached Susan on a formal basis and asked her if she was willing to participate. I still remember the silence down the telephone line. It was a relief when she finally said yes. Once again, she reiterated the fact that she had a challenging group of students. Susan and her students provide some interesting layers to this study.

The third teacher who I informally approached well in advance of the study was Ellen. Ellen was taking a drama course at the University of Alberta in the Elementary Education Department. She had selected the course as part of her master's in education program. When I approached Ellen, she was enthusiastic about what she was taking from the course and successfully using in her classroom. The course focused on DIE and not on school concerts and performing. I therefore knew that Ellen was beginning to understand the type of drama that I was interested in observing in her grade three classroom. Ellen is an experienced teacher who has a sound knowledge about her curriculum. I was pleased to have Ellen tentatively on board as she taught in a regular public school.

Informal approaches are no guarantee. When the phone rang and Ellen explained that there was a possibility that she was going to be transferred to grade one, I knew what she was going to say before she said it. She felt that she would not be able to take part in the study while trying to plan learning opportunities for a new grade. Once again, I felt that these types of experiences need to be documented so I asked her to think about it. I suggested that I call her once I had received all the approval I needed in order to make more formal contact. Once again, I dreaded making the call but I had to know whether Ellen would be in the study. Ellen had experienced a different turn of events when I made the next call. She was going to stay in grade three but the school had embraced a new language arts program. This meant that Ellen had to attend a number of in-services throughout the year in order to be ready to teach the program in the 2004/2005 school year. We discussed whether it was still viable for her to continue in the study. Ellen asked for more time to think about it and suggested that she discuss it with her principal. I was relieved when Ellen let me know that she would be a participant.

I informally approached the fourth teacher, Hannah, at the time when both Susan and Ellen were undecided about whether they would be in the study. Hannah participated in the drama course offered by the University of Alberta. This was the same course that

Ellen was taking when I first made contact with her. Hannah and I had met while she was in the course. The instructor had invited me to participate in a video-taping of various dramas that the students had created. Hannah and I connected because she was from Zimbabwe and I was from South Africa. We, however, never kept in touch after that brief meeting. Two years later, we met once again in yet another course. Hannah and I shared our present stories. It was then that I realized that I had found another possible participant for my study. A grade one class with a vibrant and creative teacher would be a sound inclusion in my study. I tentatively approached her in order to find out whether she used drama with her grade one students. I explained that I was interested in seeing how teachers taught language arts through drama. She did not hesitate to explain that since the drama course she regularly used drama in all areas of her curriculum. She embraced being a participant in the study as an exciting notion. I was delighted because I now had yet another school environment that was different and unique. Hannah's school is a private Christian school. I now had three very unique school environments in my study. Susan and Kelti's school represented chartered schools that develop unique programs as part of the curriculum and Ellen's school represented public education. This was quite unintentional. The four teachers also taught different grades which meant that I would visit grade one, grade three, grade four and grade five classroom environments. In November 2003, I had final confirmation that I would have four teachers who were all diverse, interesting, and experienced classroom teachers. Each one of these teachers has brought a very unique aspect to this study. In chapter four, five, six and seven, I focus on their individual representation of how drama belongs in language arts.

DATA COLLECTION

Merriam (1998) suggests, "case study does not claim any particular methods for data collection or data analysis. Any, and all methods of gathering data, from testing to interviewing, can be used" (p. 28). I selected to collect my data in the form of interviews, observations recorded in field notes, and by collecting various documents such as lesson and unit plans from the teachers as well as talking and writing samples from the students. I made two requests of the teachers which I was hoping they would fulfill. The first was to write down their reflections as they planned for and taught the lessons that I would observe. The second request was to video tape record, or take photographs, of moments in their classrooms that represented educational drama's role in language arts lessons. All four teachers provided me with both of these forms of data.

Marshall and Rossman (1999) state that interviewing is a basic mode of inquiry and that "at the root of in-depth interviewing is an interest in understanding the experience of other people and the meaning they make of that experience" (p. 3). I interviewed the teachers separately on different occasions. The first interview took place at the start of the study and was an individual, semi-structured, audio taped and transcribed interview that invited the participant to tell me about her teaching and how she situated drama into her language arts program. Below, I list the types of questions that I asked:

- Tell me about yourself as an English language arts educator. What do you value and why?
- Tell me about your history in regard to how drama became part of your language arts curriculum.
- Tell me about how you plan language-learning opportunities for your students and about your thinking in order to include drama into your language arts program.
- Tell me a story about a lesson that showed how valuable drama was to your students' literacy development.

I asked many more questions during the first interview and found that because we were involved in a conversation the teacher was comfortable and provided me with a great deal of opportunity to extend the list of questions that I had created. The list of questions had been sent to the participants prior to the interview. In most cases, all of the teachers had prepared for the interview. Ellen sent me her written response to the questions so we did not meet for the first interview. I came to realize that Ellen was shy and reticent to be placed centre stage. This made me determined to build a relationship with her so that we could meet together for the final interview. The first interview helped me to elicit my participants' unique stories that add to the meaning and understanding of the study.

A focus group meeting took place on March 10, 2004. The purpose for creating this focus group was to encourage a group talk about drama and the Alberta Illustrative

Examples for English Language Arts Kindergarten to Grade 9 (2000). Marshall and Rossman (1995) state, "Focus groups provide a wide variety of information across a larger number of participants" (p. 81). The focus group meeting provided the participants with the opportunity to share how they experienced drama as part of their language arts program. I divided the focus group meeting into two sections. At first, I asked the teachers to look at a few documents that I had put together. After the teachers had spent about twenty minutes perusing the documents and writing down their impressions, we began to talk. We first discussed our personal beliefs about drama. As the participants shared their thinking about drama, Hannah wrote up key words on the board. At the end of the sharing session, we had a list which evidenced the teachers' notions about drama. Below, I provide the words displayed on the board:

- Motivational
- Suspended disbelief
- Fun, fun, fun
- Interactive and real
- Non-judgmental
- Everyone can participate
- Contribute at your own comfort level
- Develop language and ideas and skills
- Develop social skills
- Encourages collaboration
- Strong students can take on the role of the teacher
- Learn to love the books used with drama
- Increase confidence
- Pretend naturally
- It is a positive experience
- It is part of the writing process

Morgan (1997) notes that, "the comparisons that participants make among each other's experiences and opinions are an available source of insights into complex behaviors and motivations" (p. 15). The list that was developed from each person's conversation about drama became important to me. I could connect what I had been seeing in these teachers' classrooms to the way that they spoke about drama. However, I also felt that the participants were also coming to know a little bit more about how other educators viewed drama as a tool for learning. During the first part of the focus group meeting, the participants had looked at how drama was embedded in the Illustrative Examples for Language Arts (2000). The participants were given copies of their grade level Program of Studies to look at after we had shared a supper together. When I provided them with the package, I asked them to write down their first impression about how drama had been situated in the document. I had highlighted where drama had been included in the document. I did this in order to reduce the amount of time that it would take for each participant to walk through the document. The four participants indicated that they were not familiar with this particular document. After our discussion about drama, I asked each one to share their first impression of drama's situation in the document. There were a number of similar feelings. Most of the teachers felt that the focus on drama was very much as production rather than process. There was an overarching agreement that the drama activities did not require the students to wrestle with any issues, ideas or feelings. Susan, who has a background in theatre arts, was the most astounded at how drama had been situated in the document. She felt that the orientation toward product represented theatre and not process drama. The meeting provided the group with the opportunity to share how they used drama. From the focus group meeting, Kelti began to focus on writing through drama as she had listened to how the others used drama as part of their writing program. Susan grappled with the way she was using drama in relation to the others in the group. Hannah and Ellen both felt that meeting together was beneficial as they were seldom given the opportunity to share their teaching with different people. I was pleased that I had planned questions that were open-ended. The focus group was an unstructured, open-ended conversation (Creswell, 1998) and provided the opportunity to dialogue about drama's role in language arts classrooms. I believe that everyone left feeling that the time together had been time well spent.

The final interviews were individual semi-structured interviews. These interviews took place after I had completed my observation in the classrooms and were recorded and transcribed. The questions for this final interview were created as I did a first read through of all the data I had collected. I asked clarifying questions in order to make sure that I had made appropriate interpretations. Gadamer (1995) notes, "The art of questioning is the art of questioning even further - i.e. the art of thinking" (p. 367). The interviews provided me with many layers of information. The participants were given the transcripts from the interviews to read in order to clarify areas of their statements that they felt may have been vague or misunderstood in that particular context.

Denzin and Lincoln (1998) posit that the interview is a conversation and is the art of asking questions and listening. Therefore a researcher must be a good communicator. According to Merriam (1998), " a good communicator empathizes with respondents, establishes a rapport, asks good questions, and listens intently . . . Hearing what is not explicitly stated but only implied, as well as noting the silences, whether in interviews, observations or documents, is an important component of being a good listener" (p. 23). Seidman (1991) suggests that qualitative interviewing is based on an "interest in understanding the experience of other people and the meaning they make of that experience" (p. 3). In the final interview, I took the opportunity to ask the teachers a series of questions. Below, I provide an example of the first few questions:

- Talk to me about what you believe drama's role is in language arts learning.
- As an educator who uses drama in your classroom, what do you believe are the personal attributes that you have that have helped you to implement drama as a tool for learning?
- One view of a teacher is that "He" is the shepherd and we are "His" flock. If you had to use a metaphor to talk about yourself as a teacher (particularly a teacher who uses drama in language arts) what would that metaphor be?

The other questions were based on my developing interpretation of the data. Where I felt that I needed to better understand what was occurring within the teacher's thinking, planning and teaching of drama in language arts programs, I asked clarifying questions. Below, I provide an example of this type of question:

- Hannah, in your reflection journal you wrote: *This is one of the most complex dramas I've done because I'm thinking more purposefully about the drama for Leonora's study. I wanted a product for her that reflected the children's drama experiences.* Talk to me about "thinking more purposefully" and about the notion of "product".

In order to understand the students' experiences, I interviewed five girls in Kelti's classroom. In the interview, I asked the girls to speak to me about drama as part of their language learning experience. The interview was tape recorded and transcribed. I found this to be a valuable piece of data because it embedded the students' voices in this study. I spoke to four grade five students about their experience with drama and writing. My intention was to tape record the conversation but from previous visits I realized that the tape recorder inhibited the students in this particular grade. However, my personal reflection written after the conversation situated their voices in this study.

A second method of data collection was observation. I kept field notes during the visits to the teachers' classrooms. These field notes were typed up and open coded (Sowell, 2001) shortly after my visit to the classroom. The number of visits to each teacher's classroom varied considerably. Kelti invited me to numerous lessons in which she had planned language arts through drama. I was invited to Hannah's classroom on five occasions in a two month period. On each of these occasions, her students were actively engaged in language arts across the curriculum through drama. I was invited to Susan's classroom on three occasions. Ellen invited me to observe her drama related lessons on two occasions.

Bostroom (1994), in describing his research, provides a characterization of himself as a video camera, a playgoer, evaluator, subjective inquirer, insider and finally, as a reflective interpreter. He cautions that these characterizations are neither categories nor research perspectives, nor developmental stages. As the video camera, he found that his early entries were superficial and short on detail, but, as the playgoer, he started to develop greater interest in the students and the teacher. At stages, the students perceived Bostroom to be an evaluator. However, as time went by, Bostroom found that he was beginning to look more deeply at what was occurring in the classroom. He had made a shift to being a subjective inquirer. Moving inside the classroom made Bostroom compare what he was feeling to "the willing suspension of belief that makes possible all literature" (p. 61). Once he moved inside the situation, he became the reflective interpreter. These characterizations seem fitting as a representation of my role as observer in this study. In both Kelti and Hannah's classroom I moved from a superficial observer to a reflective inquirer. Moving inside and becoming a reflective interpreter was an easy shift that I made while observing these two teachers and their students. In Susan's classroom, I found that the limited number of visits left my field notes reflecting the activity that had transpired in the hour and forty minutes that I had been present on each occasion. Through the interviews with Susan, I had to delve more deeply into what had transpired. I had to delve into her thinking and feelings about her planning for drama in her writing program. In Ellen's classroom, my role as playgoer was determined because Ellen presented what had been worked through by her and her students prior to my visit. I was their audience. My field notes reflected what was being presented. Fortunately, I had not limited my data collection only to field notes.

The teachers provided me with reflection journals detailing their thinking about their planning and thoughts about the lesson after it had been taught. This was an important layer of data in this study. In these reflection and planning journals, I had the opportunity to trace the teachers' thinking and feelings about the drama related lessons as they unfolded. Another important layer of data was the photographs that the teachers took of their students. I had requested either video tape recordings of the students engaged in language arts through drama or photographs. All four teachers presented me with photographs. These photographs were discussed in the final interview so that I could determine why these particular captured images were relevant to language arts learning through drama. These photographs are so well connected to the idea of collage that I eventually structured them into photomontages which are used as an introduction to each teacher's language arts environment.

In order to trace the students' learning, I tape recorded their talk that occurred while they were involved in drama. Sections of these tapes were transcribed in order to provide evidence of the type of speaking and listening opportunities present when drama is used as part of a language arts lesson. The teachers provided me with samples of writing from the language arts through drama related activities. The teachers in this study selected the written pieces. The writing samples in the four case studies were selected from the samples the teachers made available.

DATA ANALYSIS

Sowell (2001) presents a method of analyzing qualitative data that she names constant comparative, or iterative. She states that in "constant comparative analysis, researchers begin coding by carefully and slowly reading their qualitative notes" (p. 148). In their first pass through the data, researchers attempt to label each discrete incident, idea or event. She calls this open coding. I used this as an initial coding system in order to be able to readily retrieve and return to information in both the transcripts and typed field notes from observations. I began applying this coding as I read through the typed transcripts and field notes. I used the abbreviations to code each area that I had used in my master's thesis (Macy, 2002). A few new abbreviations had to be added to the existing list of codes.

In order to create a special place for my participants' voices, I wanted each of their experiences to evolve as a narrative or narratives. Bruner (1985) argued that narrative knowledge is more than mere emotive expression. He argued that it is a legitimate form of knowing. In narrative analysis "researchers collect descriptions of events and happenings and synthesize or configure them by means of a plot into a story or stories (for example, a history, a case study, or biographic episode)" (Polkinghorne, 1995, p. 12). Narrative analysis moves from elements to stories. The purpose of narrative analysis is therefore to produce stories as the outcome of the research. My questions guided me to search for pieces of information that would help me construct a story that provided an interpretive answer to my questions. The data that I gathered in interviews and through observation revealed the uniqueness of each participant in the study. Polkinghorne (1995) states that narrative analysis "relates events and actions to one another by configuring them as contributors to the advancement of a plot. He further suggests that the notion of plot follows "the same principles of understanding that are described by the notion of the hermeneutic circle" (p. 16). The final story must fit the data while at the same time bring an order and meaningfulness that is not apparent in the data themselves.

Polkinghorne (1995) provides Dollard's proposed criteria for judging a life history as a guide to generate a storied history or case study from the collected data. I used Dollard's criteria to analyze the transcript of the first interview. The reason for using his guidelines was so that I could determine a life history for each one of these teachers. In order to use Dollard's guidelines, I turned his criteria into a series of questions.

- What are the cultural contextual features in which the case study takes place? How do these features contribute to the plot?
- What are the bodily dimensions, academic intelligence, and any aspect of the body that could affect the participant's personal goals and life concerns?
- Who are the significant people who affect the actions and goals of the participants? What is the relationship between the participants and the other people?
- What are the choices and actions of the participants and how do they move toward an outcome? What are their meanings and understandings? How do these participants interact in their settings?
- What is the history of the participants? What are their previous experiences and how have these manifested themselves in their present as habits? Are the participants' decisions and actions understandable and sensible as well as consistent with previous experiences?
- What is the specific context in which the plot takes place? How do these stories unfold with a beginning, middle and end?
- Are these researched occurrences plausible and understandable?

Polkinghorne (1995) points out that in addition to Dollard's seven guidelines "a life history produced by a narrative analysis can be expected to include a recognition of the role the researcher had in constructing the life story and the effect the researchers view might have had in shaping the findings" (p. 19). As I began to extract information from the first transcript, I soon realized that I needed to find out more information about the teachers in order to fill in the areas that were scantily addressed in the first interview. I was gradually beginning to understand these teachers. Their self-selected metaphors from the final interview became important as I began to construct my understanding about their experiences with language arts taught through drama.

Once I had coded my field notes, the reflection journals of the participating teachers, the transcripts from the two individual interviews, the transcript of the focus group meeting, the lesson plans of the teachers, the photographs, and the students taped interview, I began a second coding process that Sowell (2001) terms axial coding. In this coding process, I reduced the open coding by tracing reoccurring codes and codes that were specific to one teacher but maybe not to the other three. While involved in this particular process, I worked on large sheets of chart paper. The six language arts all found a place on this paper. Ideas about planning also became prevalent as I focused on the varying notions of planning that were arising from each teacher's language arts environment. While surrounded by transcripts, the children's writing samples, the photographs, the teachers' reflection journals and my field notes, I felt as though I was part of a living collage. The notion of moving from part to whole and whole to part was a living experience as I attempted to interpret data that surrounded me and absorbed my attention. Each teacher's image took on a life of its own. Each teacher's self-selected metaphor created a unique image. I could see these images as symbolic figures within a collage. As I worked through the data attempting to categorize it, I began to realize that each language arts environment needed to stand alone. There were common threads such as the integrated language arts perspective, drama as a multimodal form of representation, drama as thinking, speaking, listening, reading, writing, viewing and representing in a community in order to create collaborative and individual meaning. However, unless I first provided each teacher's story separately, the true meaning of what I was constructing would be diminished. It was then that I grappled with the selection of multiple case studies. When selecting this particular method, I was aware that I would explore the questions I had at the start of this study in a broad manner. However, I was now faced with the challenge of providing a balance between breadth and depth. Once I had decided to present each teacher's language arts environment separately, I returned to each teacher's data and began to do another series of axial coding related specifically to their metaphor and their particular environment. After writing each case study, I provided each teacher the opportunity to read and to comment on my interpretation of her language arts environment. In chapter four through seven, each environment stands alone with themes relevant to the data of that teacher.

I had already noticed common threads that connected the four teachers' environments. In order to explore these threads, I once again reflected on the envisioned collage. What would make up the background? How would this background connect the teachers in this study? The situated landscape was obviously the Alberta Language Arts Program of Studies (2000). I immediately saw this as a way of connecting the four environments without having to compare the four teachers and the students. In Chapter eight, I returned to the threads that emerged as I addressed each teacher's language arts environment. I decided to discuss these threads within four distinct areas. The many pieces could now be consummated into a whole. All the pieces of the collage were now made visible through my writing.

Ellis (1998) states that the idea of uncovering is important to interpretive inquiry. She further states that the "uncovering is the return arc of the hermeneutic circle and the response to the inquiry" (p. 23). As can be evidenced from my description above, I moved through both the forward and backward arc of the hermeneutic circle. In the forward arc, I used my present preconceptions, pre-understandings, and even my prejudices to make initial sense of my participants and the data that surrounded me. In this first stage of interpretation, my purpose, interests and values strongly influenced the categories that were made during the process of axial coding. Ellis (1998) assures us that this is unavoidable. However, it was in the backward arc that I began to determine what I had not seen before. This I did by re-examining the data in order to find a coherent, comprehensive, and comprehensible way of describing what I had explored. In the third pass through of the data, the envisioned image of the collage helped me to rethink the categories that I had initially determined. I came to realize that I first needed to describe each language arts environment so that I could provide a comprehensive description of the participants in this study. Once this had been achieved I could consummate the parts into a comprehensible whole. The introduction at the start of this dissertation attests to the complexity and hard work involved in bringing many pieces of data into a meaningful whole.

CHAPTER FOUR

KELTI'S LANGUAGE ARTS ENVIRONMENT

AN INTRODUCTION

> *I visualize four figures standing fore fronted in the collage. Each figure is unique. Their backs are exposed to the viewer as they face their gleefully dancing students whose faces are turned toward the figures with hopeful expectation. These students and teachers are confined in the collage by the bounded landscape. The landscape is bound by the politics, the curriculum, the program of studies and the specific identified school board programs. At first glance, it appears as though the landscape is static; however, pieces of the landscape penetrate beyond the boundaries of the board presuming the possibility of change. A surrounding frame is incomplete and allows pieces of the collage to move into unconfined space. I, the creator of the envisioned collage, deliberately determine how I wish to position the figures. My decision to present their backs to the viewer is an attempt to expose the world behind their backs. This positioning is deliberate and symbolizes that which is accessible to me the contemplator. The patterned landscape on each figure's back is unique to her particular way of being. Each teacher's personally contextualized situation sets her apart from the others. These are the teachers who have merged into my life for a period of time to share their thinking and being as they fuse drama into their language arts programs. They will dominate the collage with their presence and essence. It is to them that I now turn.*
>
> (Author's Personal Reflection, 2004)

My encounters with the four teachers, introduced to you in Chapter Three, provided me with many opportunities to closely study how they use drama as part of their language arts programs. These encounters with four imaginative teachers helped me to more readily understand Greene's (1995) opinion about the importance of imagination in the lives of teachers. She states,

> Imagination is as important in the lives of teachers as it is in the lives of their students, in part because teachers incapable of thinking imaginatively or of

> releasing students to encounter works of literature and other forms of art are probably also unable to communicate to the young what the use of imagination signifies. (p. 36)

Each one of the teachers in this study readily uses her imagination to bring authentic language learning opportunities to her students. All four teachers are both willing and capable of tapping into their students imaginative abilities. The tapping into the imagination of their students brought forward many meaningful language learning opportunities that provide the basis for discussion in Chapter four, five, six and seven.

In order to make a connection with my master's thesis work, I begin with Kelti's world. Through Kelti's continued use of drama in her language arts program, I was afforded the opportunity to trace her continuing journey as she perseveres with drama in her classroom curricula. In this chapter, I explore numerous examples of her use of drama in her language arts program. The photomontage at the beginning provides a visual of the students' active engagement in language arts lessons taught through drama.

I begin with Kelti's self-selected metaphor and provide a description about the world in front of Kelti. The gleefully dancing students are part of Kelti's world. The world in front of Kelti is of importance to me. However, the world behind Kelti's back is also relevant. Her symbolic image within the collage faces away from the viewer. Her exposed back has words and photographs of her students layered on it. These words and photographs provide another layer to the image of Kelti, the tall child. I explore her unique way of planning with a 'drama eye' and tell the story of the drama that involved Kelti and her students in the world of Rembrandt van Rijn, a Baroque period artist. I use the teaching scenario to describe and extend the conversation about drama's role in language learning. In the section "Dr. Yakkity Yak and Other Talkers", I describe how drama encourages thinking and speaking by focusing on Kelti's use of situating her students in role as experts to help them feel more confident about presenting a research project. The talk that occurs in a novel study is given separate attention in order to explore the richness of children transacting with a text through drama. In the section, "Writing through Imagined Experience", I take a close look at the complementary nature of process drama and the writing process and conclude by focusing on drama as a multimodal form of presenting.

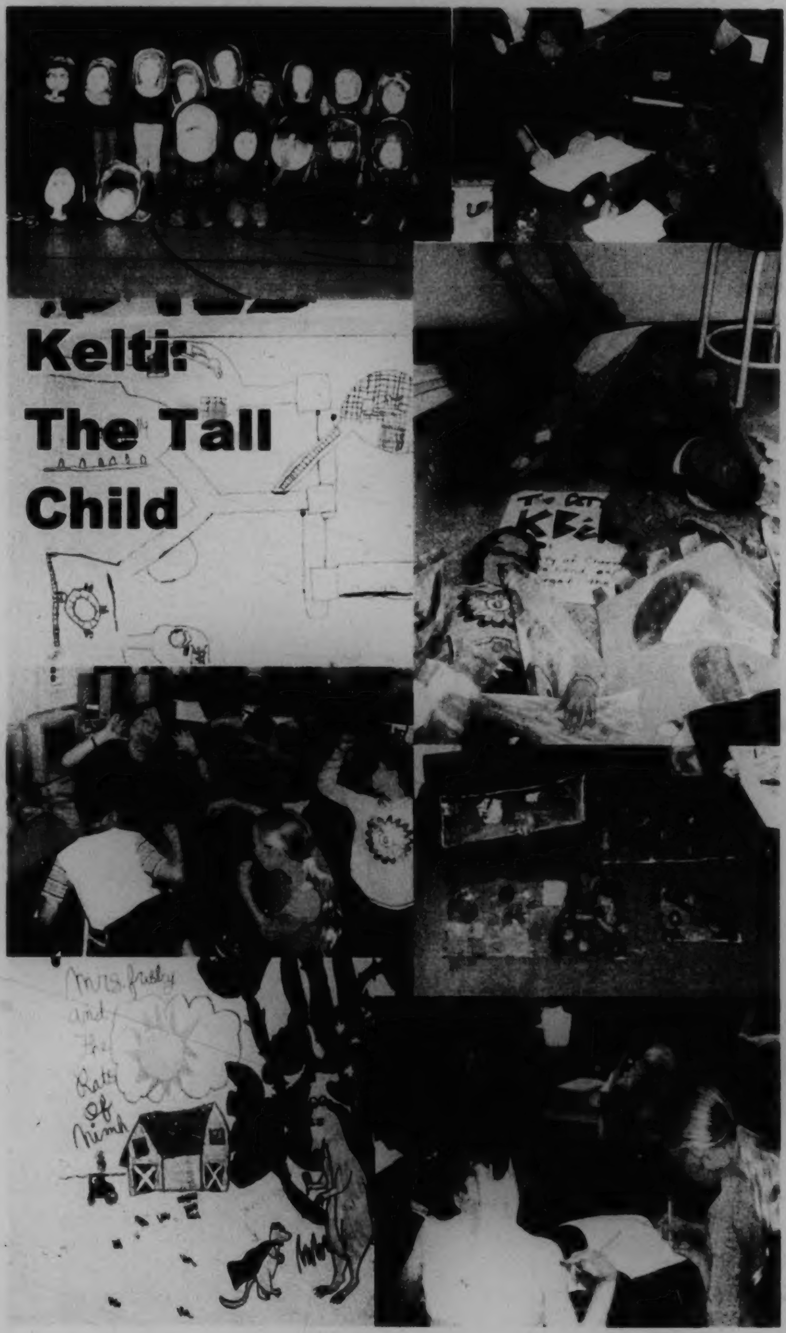
In chapter five, I turn to Hannah, the Banquet Provider and turn to Bakhtin's (1984) analysis of the banquet image which is connected to the social body's interaction with the world. By focusing on Hannah's notion of drama as a foundation for planning, I explore a lesson in which she uses *The Lorax* by Dr. Seuss with her grade one students. Looking back at the lesson, I trace how Hannah integrated language across the curriculum through drama. I then explore a lesson that Hannah perceived as not being successful and explore finding the "hook" to draw students into a drama. The idea of story as a starting point in a drama leads to a discussion about Hannah's notion of "drama is the literature circle come to life". In the final section, I focus on how Hannah used drama to build her grade one students' vocabulary.

In chapter six, I focus on Susan, The Pied Piper who leads a group of challenging grade five students through two different pieces of writing. I begin by discussing her self-selected metaphor and then explore how Susan's students had to return to symbolic play. By tracing her students' movement into different role played scenarios, I look at how these scenarios impacted their writing of survivor stories. In the second piece of writing, I focus on the emotions and feelings that were explored by four girls when they role played and wrote poems about bullies and victims.

In chapter seven, I enter the world of Ellen, the Guide who creates a classroom environment that enables her grade three students to explore issues and situations through drama and then express their discoveries through written work. The students encounter the world of Max in *Where the Wild Things Are.* They also venture into their own communities' history and enact moments from the past.

I provide a summary at the end of the description of each teacher's language arts environment, but I do not make any concluding statements throughout these chapters. I also place the tables, figures and extracts of talk discussed in each language arts environment in a separate section at the end of each case study. In chapter eight, I extend the conversation started in the individual case study chapters by layering the pieces from all four teachers' language arts environments into a broader discussion.

Kelti: The Tall Child


Mrs frisby
and
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KELTI'S LANGUAGE LEARNING ENVIRONMENT

THE TALL CHILD

The words "tall child" drifted across the table between us. I was struck by Kelti's self-selected metaphor. Her very essence as a teacher was embraced by the words. In my envisioned collage, I could readily see her situated to the right and front-centre of the collage demanding attention from the viewer. When I asked Kelti to explain the metaphor, she indicated that she encountered the term "tall child" in Shinichi Suzuki's (1983) work. Suzuki inaugurated the Talent Education Research Institute in Japan. Kelti went on to explain that according to Suzuki, children view the teacher as a tall child. This is because the teacher has stayed close to the little girl within her, and that is the most compelling of her gifts as a teacher of children. I knew that Kelti would be slightly more dominant than the other participants in this study, but now, with the image of the "tall child" I could see her taller than the rest. The focal attention was no longer confined to her extensive use drama in her classroom. She had, through the selection of this particular metaphor, revealed to me that she was grounded in a deep philosophy about her role as teacher. Within this role, she saw drama as an important part of her teaching. Her growth from our first research study was more evident.

As I revisited the data with the metaphor of the "tall child" in my mind, I began to develop a deeper understanding about Kelti who spoke consistently about mastery in our various conversations. I was beginning to understand that what Kelti meant by mastery was not the interpretation of a narrowly defined skill based development that I had at first believed she was presenting. The mastery that Kelti embraced arose from Suzuki's (1983) philosophy and principles of teaching methods for developing the natural abilities of every child. Suzuki (1983) explored notions of mastery by looking at how children learned their mother tongue. Neelands (1992), a drama educator, has also delved into the nature of learning through the mother-tongue and sees the mother tongue learning model as informing formal schooling. I readily connected Kelti's interpretation of Suzuki's work with Vygotsky's (1978) ideas that suggest scaffolding students' learning. The focus of Kelti's notion of mastery was to help children move forward in their learning by providing them the opportunity to practice what they already could do and to support them at their zone of proximal development. Scaffolding learning is therefore an important part of Kelti's teaching. Kelti's notion of scaffolding learning implies that the teacher has to provide her students with the challenge of moving ahead first with support and then as a master of their learning. In the final interview, Kelti clarified this in regard to developing a child's imagination. She stated,

> I think developing the imagination is your first step. If you are talking about mastering steps along the way to drama mastery, I think you really have to begin with being able to suspend your belief . . . believing that you can be someone else, somewhere else at some other time and until you're able to begin developing your imagination, I don't think you're able to do a lot of higher level activities until you're able to open yourself up to the possibility of drama. I think that you need to scaffold and build the foundation that students need in order to learn through drama.
>
> (Final Interview with Kelti, 2004)

Kelti provided me with a page of her favourite quotations from Suzuki. One of these quotations stood out and helped me gain a deeper understanding about Kelti's view of her students and of her teaching. The quotation states,

> Young children . . . don't do things because they have to. They live in a natural world in which they do things they feel like doing. We aim at fostering the desire to learn. This is the most important. The thing is to create conditions which make the child love it and want to do it by all means. (Suzuki, Unknown Source)

Kelti is a teacher who strives to create conditions that make children love learning. Her planning for learning moments is sound as she keeps in mind that she is the "Tall Child" who is part of the learning experience. As a highly experienced elementary classroom teacher, she has a deep understanding about her grade four curriculum. Her imagination is well developed and she uses what she calls her 'drama eye' to plan lessons. The notion of using her 'drama eye' means that Kelti deliberately selects drama strategies so that her students learn through drama. She believes that drama is a strong tool for engaging learners and motivating students. In the final interview she stated,

> I believe it [drama] is an excellent medium for developing meaningful context for learning and for language learning specifically. . . .it is an excellent tool for

> extending and enriching language learning, and it has limitless potential for use in the classroom. It opens your class up to a wealth of experience.
>
> (Final Interview, Kelti, 2004)

Kelti's thinking and planning were two major themes in my master's dissertation. In this study, I focus on her conception of planning with a 'drama eye' in order to trace her ever expanding knowledge about teaching through drama.

PLANNING WITH A 'DRAMA EYE'

> *Students had been studying Baroque music in our school's music program. We were asked by the principal to complete some thematic projects with the students about some aspect of the Baroque period. Art last month focused on portrait drawing and our language arts genre was Biographies and Autobiographies, therefore, the Rembrandt drama activities were an excellent extension and enrichment of music, language arts and art.*
>
> (Reflection and Planning Journal, 2004)

Kelti is very aware that when she plans drama into students' learning a wealth of required outcomes across the curriculum are readily accomplished. As I delved into the data that I had gathered from Kelti's world, two themes emerged that helped me construct meaning about Kelti's conception of planning using her 'drama eye'. The first theme that I constructed was the integrated language perspective and the second theme was moving into role. Before I begin an in depth discussion around these two themes which address Kelti's planning with a 'drama eye', I will present a teaching scenario depicting what the students experienced in the planned lesson "Rembrandt – From Baroque to Broke". Kelti described this lesson in her personal reflection. The scenario will provide a context for discussing Kelti's understanding of planning with a 'drama eye', and later, will be used as a starting point to discuss writing in Kelti's classroom. All the drama strategies are defined in Appendix A: Drama Terminology (p. 288-289).

A Teaching Scenario: Rembrandt - From Baroque to Broke

The students were seated in the reading corner after lunch recess. I had taken up a position at the edge of the group. On a clearly displayed piece of chart paper, Kelti had a clear description about the drama that the students would be working through that day.

Once the students were seated, Kelti explained to the class what the difference was between acting and educational drama. She explained that educational drama experiences were for learning about something. The notion of suspending disbelief was revisited and Kelti discussed how some students were finding this "tricky" to do. She encouraged them to keep working at becoming more proficient at transforming themselves into someone else in another time and place. The class had been working on music composers from the Baroque period. Kelti explained that they were going to go back in time to the life and time of a Baroque artist, Rembrandt van Rijn. The room they were in was one of the rooms in the house of Rembrandt's mother. Rembrandt has just arrived home and has to convince his mother to allow him to become an artist. The students were told that they would be in role as Rembrandt. Kelti's students have participated in this type of drama session since September of this school year. After four months of experience with drama as a tool for learning, the students were aware of what would be expected of them.

Drama Activity One: Role Playing

With a swing of a scarf Kelti became Rembrandt's mother and readily transported her students to another period of time. Each student, in role as Rembrandt, took up the challenge of convincing his mother that he should become an artist and spoke saying:

Susan: I want to be an artist.
Mary: I can make money and give you some.
Michael: Mother, I have made a lot of pictures in my life already.
Mother: Why an artist?
Kate: Mother, you enjoy my art so much so others also need the chance to enjoy my art.
Mother: You need a job to support your family.
Ronald: I don't want a family. I want to do art!
Leah: You should at least consider it. I want to do a job that I want to do.
Tong: If you want me to be happy you will let me be an artist.
Mother: I will set you up with Jacob von Swanenburgh.

Kelti came out of role and explained to the students that Rembrandt went to learn under Jacob von Swanenburg. The paintings that he created during this period of time were dark. It was Peter Lastman who encouraged Rembrandt to do religious paintings of historical periods. Rembrandt decided to follow Lastman's advice so he did a series of historical pieces. People took notice because he was doing something different. During this telling, Kelti held up various prints of work completed by Rembrandt depicting the time periods that she was discussing.

Drama Activity Two: Gossip Mill Strategy

After she had given the students the background to and examples of Rembrandt's work, she explained that the class would visit Rembrandt's studio in his time period to look at his paintings. The students were divided into groups and were instructed to gossip about Rembrandt's paintings. I noticed that two groups had no problem gossiping about the darkness of Rembrandt's work as they looked at the prints displayed on the board in the classroom. Kelti stopped by and helped one group of students move into the drama by becoming one of the gossipers in their group. One student found it difficult to work in a group during the gossip mill activity so Kelti drew him away from the group and spoke to him. She ended up giving him a "starring role" as Rembrandt painting at his easel and then leaving his studio. The student stood as if at an easel and held a paintbrush in his hand. Kelti, in role as Rembrandt's mother, called him for lunch. The student felt comfortable with this role and thereafter participated more readily in the unfolding drama. As I listened in to the students' conversation about Rembrandt's work, there seemed to be a consensus that they admired this artist's paintings.

Kelti then spoke to the students about Rembrandt at the age of twenty-five. She explained that he had shown his talent as an artist and had moved to Amsterdam where he had huge success. Wealthy people and church people would ask him to do artwork for them. He finally had enough money to buy a house. Kelti showed the class various prints of paintings completed by Rembrandt during this period of his life. He had moved from doing stylized portraits of the time to more action oriented pieces of work. His artwork began to tell a story. His landscapes had action and focused on the story behind the subject matter. He no longer focused on portraits. Kelti held up one portrait and one action print of Rembrandt's work in order to show the students the difference.

Drama Activity Three: Hotseating

The next drama activity was hotseating. Kelti asked for a volunteer to take the role of Rembrandt. Many of the students wanted to be Rembrandt who would be questioned by the rest of the class. Kelti randomly selected a name from a cup of sticks. I focused on the type of questions the students were asking.

Molly: Why did you choose to have so much action?

Glen: Why did you use so much action in some pictures and only people in others?

Tong: What are the people doing on the ship? (Referring to one of the prints Kelti had on the wall.) What types of jobs are they doing?

Leah: Why is there so much action and stuff like that?

Dale: Why do you put so much dark colour in your picture?

Gale: Why do you put so much realism into your portraits?

The student-in-role as Rembrandt responded with confidence as the questions were asked. This made me realize that Kelti's students were very comfortable learning through drama.

Drama Activity Four: A Frozen Image

Kelti moved immediately into a discussion about the time that Rembrandt lived. She explained that many of the houses were broken into so the people created a night watch in order to protect their property. A print of "The Night Watch" painting now became the focus of the drama. She asked the students to look closely at the print and asked them what they thought was happening. The students discussed the people in the painting. Some thought that the people were going to break into a house while others thought that there were too many people to rob one house. Kelti then invited the class to create their own "Night Watch" postcard as a three-D image. The carpet in the reading corner became the area for building the additive postcard. She asked them to think about who they were. Were they young or old? She asked them to think about what thoughts would be going through their heads as they froze in the image. One student stood up and began the postcard by walking onto the carpet and taking up a pose. Quickly other students took up poses alongside this student and held their freeze. Two students had not joined so Kelti invited them in. Only one joined the frozen image while the other student selected to remain on the periphery. Instead of pushing the student to do something that he was not ready to do, Kelti invited him to work as her assistant. As her assistant the student helped Kelti select students to share the thoughts that were in their heads. After sharing their, thoughts the students exited the image. I was quite amazed at how controlled and creative the students were during this activity.

Drama Activity Five: Role-on-the-wall

Kelti moved directly into a discussion about another period of Rembrandt's life as an artist. She explained about how well received Rembrandt's action paintings were. However, the portraits that he painted later on in his life were not popular because he did not focus on highly posed types of portraits. His new portraits were character portraits. As his popularity waned, so did his money and possessions. He had to sell his house. Kelti showed them examples of the types of portraits that Rembrandt had started to paint. Using one print, she modeled the role-on-the-wall strategy and began to imagine who the person was in one of Rembrandt's portraits. She then asked the students to work in groups of three or four and to select one of the character prints she had placed on the floor. The students were instructed to place the print in the centre of a piece of chart paper in order to brainstorm ideas about the character around the print.

I walked here and there and began observing the different groups as they spoke about and recorded the characteristics evident in the person represented in the print they had selected. The students had been actively engaged in learning through imagined experience for an hour when they were dismissed for recess. On returning from recess, they automatically returned to the role-on-the-wall activity. Kelti moved from group to group to make sure that they were on task. She asked them to be more explicit about their specific ideas and instructed them to select one spokesperson to present their information. After the presentation, Kelti spoke about how closely they had looked at the character in their print. She told them that she had been impressed because they found personality traits in their characters that showed that they were using their imagination.

Drama Activity Six: Conscience Alley

Kelti, in role as Rembrandt, conveyed that she was feeling sad because the public did not like her new character portraits. She asked the students to form two lines with a space between for her to walk through. As she moved between the two rows of students, she asked them to say what Rembrandt was feeling at this stage. The first child began and then the voices of the other students were added until there was intense mumbling from the two rows of students. The students had not been instructed to keep on saying their line but they did. This created an aural experience that was haunting for me, the observer. The students enjoyed this activity and asked if they could try different ways of adding their voices. They asked:

- Could we all do it together?
- Could we do it faster?
- Can I say the same thing?

Kelti in her reflection journal wrote that "*These questions and process exploration enabled students to move toward the understanding that drama processes are open-ended in nature and allow for creative thinking and problem solving.*" The conscience alley activity set the children up for a mirroring activity. In this activity, Kelti had the students mirror her actions while she mimed painting. In the photomontage, in the top left hand corner, I have provided an image of the students holding up the portraits they completed during an art lesson.

Drama Activity Seven: Writing-in-role

The students were invited to return to their desks to write a letter to Rembrandt during the time when his popularity was failing. The letter was intended to cheer him up and encourage him in his endeavors. I was amazed at how readily the students began their writing. I noticed that the majority of students quickly settled down and were actively engaged in writing down a number of ideas. I noticed that one student selected to draw before he wrote. Only two students had not begun to write after a few minutes. Kelti approached one of these students and sat next to him. She wrote as he dictated his thoughts. In a conversation after class, Kelti explained that the student had various learning needs. After about ten minutes, Kelti gave them permission to share what they had written with one other person in their group. Kelti was pleased with the writing-in-role activity. Later, in the section "Writing through Imagined Experience", I provide a more detailed discussion about the letters written to Rembrandt.

I was impressed that Kelti's students had remained captivated and engaged in the integrated learning experience for two hours. Kelti's thoughtfully constructed lesson planned using her 'drama eye' had transported her grade four students from the year 2004 to the 1600's. The students were engaged in searching for character motivation, empathizing with Rembrandt and building a foundation of knowledge about the Baroque period, Rembrandt's biography and his works of art all while using language interactively and in an authentic way.

An Integrated Language Perspective

> I really love the drama that I integrated into my language arts program in the past three years. I think I have really fine-tuned past planned activities such as the survivor drama. . . . Now you're coming at a different time of the year so it's really nice because I'm looking at my other units with a 'drama eye'. I jotted down all sorts of ideas and concepts from the research books I was looking at.
>
> (First Interview, Kelti, 2004)

In the scenario, I provided a description of how Kelti moved her students through her well planned drama activities. The reason for detailing the lesson is so that I can reconstruct aspects of the scenario to demonstrate the integrated language perspective that forms the basis of the lesson. In chapter two, I addressed the integrated language perspective and described how it focuses on the integration of language across curriculum. I now want to focus mainly on the way that all six dimensions of language arts were naturally integrated by Kelti in order to support language learning across the curriculum.

Kelti's idea about planning with a 'drama eye' is exciting and interesting. Undoubtedly, she feels comfortable planning this way because she sees drama as an innovative and active form of learning. Her notion of drama fits well with her view of language. The belief that drama draws upon the language of our lives provides Kelti with the knowledge that her students are engaged in authentic language learning experiences. Kelti appreciates that her grade four students' language is developed within the community of attentive and experienced language users. It is in this community that Kelti and her students grapple together with the shared responsibility of making the life of drama meaningful for each other. In the drama that Kelti and her students worked on experiencing life in the Baroque period, they were not following a script like actors. Rather, they were living through the contexts of their own making. Every strategy that Kelti selected elaborated the context. It is through the context that the students' actions were made meaningful. The students shared responsibility with Kelti to keep the created world meaningful. It was essential that they treated their experiences as if they were real so that learning could occur.

In the first part of the scenario, Kelti spent time explaining the difference between acting and the drama work that the students would be experiencing. According to O'Toole and Dunn (2002), students have to suspend disbelief so that the context of the drama becomes meaningful. Kelti states,

> Sometimes I make sure that they do know that it is a drama experience because I've found in the past that when they didn't, especially at the beginning of the year or my first initial drama activities, then they would find it hard to alleviate themselves from reality, they wouldn't feel they could make the stretch. They always had to prove that they were on solid ground, that they knew this wasn't real and this wasn't something that was realistic. So I found that especially at the beginning those initial activities needed to be laid out . . . because it's not play time, it's not pretend time, it's time to explore learning using drama. When you give students the names of drama techniques and an activity schedule, it enables them to have a framework. When they are aware of that, of course they know that they are learning through drama. They know that's how they're going to proceed. But often they will say, "Oh, that was drama!" or "Oh, was this language learning?" or Oh, was that a writing lesson?" . . . I think it's fantastic. And they forget about the whole learning experience. They just are learning in spite of themselves and they love it. I find that with drama, it not only enriches their learning and enriches what they know, but it also extends their learning.
>
> (Final Interview, Kelti, 2004)

Kelti's regular use of drama has given her an extensive understanding about what children need in order to feel that what they are doing belongs in their classroom. Classrooms are mainly teacher structured environments but when using drama, Kelti expects her students to have a certain amount of control of the prospective drama strategies they will use. The strategies that Kelti used throughout the Rembrandt lesson were not randomly selected. Using her "'drama eye'" she had to think of ways of moving the children into the drama but Kelti was equally sensitive to what language learning would be occurring. Kelti's notion of planning with a "'drama eye'' aligns well with Neelands (1992) statement, "Drama offers the possibility of building and working in a variety of different roles, situations, places, each of which provides new and authentic language demands within a secure environment" (p. 11).

Kelti and her students approached the Rembrandt drama in an aesthetic frame of mind. The ways in which they spoke and acted are as important as what they said and did. The language of drama was the way to literacy as in the drama children were poised between language of everyday life and literacy. The Rembrandt drama served to meet all six dimensions of language. The students worked alongside Kelti as they embraced a variety of meaningful drama activities. Kelti had shifted the context away from the day to day presentation of classroom life by devising activities which presented contexts which reached beyond the classroom.

The first strategy that Kelti selected was teacher-in-role (Neelands & Goode, 2001). Her selection of teacher-in-role was her indication to her students that they were no longer grade four students in a classroom. As the students moved into role as Rembrandt, they were called upon to use the language of a young man attempting to convince his mother that an artist's life was the right life for him. Vygotsky (1976) suggested that play enables the child to take a reflective stance as he or she deliberately and consciously manages the play context. I believe that Vygotsky's (1976) notion that in play a child becomes a head taller is evidenced when Kelti's students were immersed in role in this drama. Kelti, in role as the mother, becomes part of her students' play and is open-minded to what her students say. According to Dewey (1916), 'open-mindedness' means that a teacher should retain a "childlike attitude" (p. 175). Kelti does not feel awkward being immersed in role playing with her students. She uses the role to listen to what her students have to say so that she can respond appropriately both in role and as the teacher. The snippet of dialogue in this part of the scenario reveals that the children are the thinkers, the talkers, the listeners. Kelti does not tell them what they should say. The moment in the drama dictates a register for the discourse. This is the discourse of a child attempting to convince his mother to allow him to pursue his dream of being an artist. Dewey (1916) suggests that when children interact with each other in group activities, children are influenced by and learn social skills from the various social environments in which they are involved. The students scaffold what appropriate language would be in this particular situation for each other. Kelti's notion of planning with a 'drama eye' meant that she selected this particular activity to activate a particular type of dialogue in her classroom.

Pappas, Kiefer, and Levstik (1995) state "An integrated language perspective . . . insists that skills go hand in hand with content. Children comprehend and learn how to do things on the basis of their knowledge structures of specific content of particular topics, fields, or domains" (p. 22). Throughout the Rembrandt drama, Kelti storied aspects of Rembrandt's life and she spoke about his art using art terminology and art books as a reference. She helped her students construct knowledge and meaning about an artist and a specific area of content. Once she had provided them with the content, she planned drama strategies that would provide her students with the opportunity to use the new information. The students did not feel that they needed to regurgitate the information. I believe that they were unaware of their own learning. Using what they had come to know in an authentic way in a dramatic situation, was stress free and fun. Whether the students were gossiping, being hotseated, revealing their thoughts in their heads, creating a frozen image, or discussing a character portrait, language was at the centre of their learning.

When Kelti introduced the students to Rembrandt's "Night Watch" painting, she opened up the conversation. She was interested in first finding out what they were seeing when they looked at the picture. From the dialogue, Kelti then encouraged the students to move into a new form of representation. The 3-D image that they created drew on another mode of presenting. The thoughts that were in the heads of the students were evidence of their interpretation of Rembrandt's painting. Through drama, Kelti's students were coming to know the world in multiple ways that went beyond the decontextualized interactions of traditional classroom discussion. They were involved in "multimodal texts" which Leland and Harste (1994) argue are essential in education. Kelti's view of planning using her 'drama eye' lends itself to using drama to encourage her students to draw on other modes of representation. In their art lesson, the students became artists who had to create their own character portraits. In chapter eight, I extend this conversation about drama's role as a multimodal form of presentation.

In the role-on-the-wall activity, where the children had to create meaning about the character in the print that they selected, students were engaged in a student–directed inquiry. Pappas et al. (1995) suggest that student-directed inquiry is at the core of children's learning. While looking at the character portraits, Kelti's students were attempting to solve the mystery about the character. Their social interaction with the other members of their group revealed each child as an autonomous thinker and learner. They were within the group each responsible for their own knowing. The group dynamic was not reliant on one child as a knower and the others as learners. There was no one way of interpreting the character therefore one child did not enter the group knowing more than the others. While looking at the portrait, the students had to collaborate and cooperate with each other to negotiate a mutually agreed upon character. The nature of this type of collaborative activity helped the students to restructure their knowledge. This type of activity occurred because Kelti understood how to use the drama strategy role on a wall in such a way that the students would become inquirers working together through social interaction. Wagner (1998) states, "Drama and inquiry only function if students work together productively" (p. 113). Wells and Chang (1992) believe that to create a "community of collaborative inquirers" students need "the values of caring, collaboration and curiosity" (p. 23). All the groups in Kelti's classroom worked together as inquirers who were interested in deriving a character and a life for the person in their selected portrait.

Kelti's language learning opportunities planned with her 'drama eye' ensured that her students met the provincially mandated outcomes through authentic use of language. Pappas et al. (1995) state,

> Authentic language use means that language is not used to learn language but something else that requires children from different cultural and linguistic backgrounds to participate successfully. Concepts and relationships that span

> curricular areas are investigated in a coherent way, yet at the same time a range of topics, or domains, can be studied in depth by children. (p.5)

Part of Kelti's planning responsibility, as a teacher in Alberta, is to address the outcomes for English language arts from the prescribed Language Arts Program of Studies (2000). In Appendix B: Table One (p. 291), I provide a list of the different general outcomes and specific outcomes that Kelti's students met in the Rembrandt drama. The table in this appendix shows that all five of the general learning outcomes were to varying degrees encountered through drama.

- In General Outcome One, Kelti's students used the six dimensions of language to explore thoughts, ideas, feelings and experiences about Rembrandt's life and times.
- In General Outcome Two, Kelti's students used the six dimensions of language to comprehend and respond personally and critically to oral, print, and other media texts.
- In General Outcome Three, Kelti's students used the six dimensions of language to manage ideas and information.
- In General Outcome Four, Kelti's students used the six dimensions of language to enhance the clarity and artistry of communication.
- In General Outcome Five, Kelti's students used the six dimensions of language to respect, support and collaborate with others.

Kelti's comprehensive list of outcomes that she had planned for through drama evidences that drama is about language (Booth, 1987). Kelti could lead her children to the prescribed learning expectations through drama because in the drama her students were using language to learn. The Alberta Language Arts Program of Studies (2000) states,

> Thinking, learning and language are interrelated. From Kindergarten to Grade 12, students use language to make sense of and bring order to their world. They use language to examine new experiences and knowledge in relation to their prior knowledge, experiences and beliefs. They make connections, anticipate possibilities, reflect upon ideas and determine courses of action. (p. 2)

Another major aspect of planning with a 'drama eye' is reflected in the roles that Kelti had planned for herself.

Moving within the Role

Teacher-in-role is an important aspect of process drama that Kelti has spent time developing in her teaching through drama. In the final interview, Kelti states,

> I think in developing roles I was cognizant of not being the boss, not setting up a power struggle situation in the classroom because I wanted the students to feel like they were on level with me – even though I could be an organizer and I could give them roles and activities to do, it was while I was in the role of a helper. For example, Googla, the teacher-in-role, is a natural organizer, but was assistant mayor – the person helping out while the mayor was away . . . If you look at the science convention coordinator, Michelle . . . a very worried personality but as well, that person was not the boss, just the coordinator who needed some help and so the students could be the experts in that situation. I think it was really important to be in a position where you were somebody to explain things but also not to make your role something so entirely difficult to do that you would forget. I found as I moved from just being within the role last year, I think living in the moment, being in the drama and that was as much as I could do at that point in time. This year, I was moving within the role. I was also returning to my role as the classroom teacher – the assessor – the person saying OK, who needs help? Who needs support accepting a role? Who needs help developing a role? How can I then work with a student who needs extra support to experience the drama? Which students were feeling that they're on the sidelines? I was popping out of my role to then become the assessment guide and so it was more difficult to stay in role, but I think in future I'll get better.
>
> (Final Interview, Kelti, 2004)

Kelti raises many important issues that I wish to explore from this extract of the final interview. First, I will take the time to discuss what Kelti means when she discusses teacher-in-role (TIR).

Kelti's concept of planning with a 'drama eye' is relevant to TIR because being in role the teacher is empowered "to manage the structure and alter the action while the drama is running, instead of being stranded on the sidelines and having continually to stop the drama" (O'Toole & Dunn, 2002, p. 8). O'Toole and Dunn (2002) provide a number of reasons why teachers should step into role in order to expand their teaching. Kelti embraces much of their thinking. She believes that working in role permits a teacher to do something that a teacher can do in no other classroom context. TIR provides the opportunity to "suspend the normal order of status and authority quite safely" (O'Toole & Dunn, 2002, p. 8). Undoubtedly, Kelti has come to realize that her students are made comfortable being allowed to play in the classroom when she becomes directly involved in a drama. In role, a teacher can model a variety of skills such as the command of language register and vocabulary as well the gesture and movement. These are important skills that need to be demonstrated by language arts teachers.

I was particularly struck by Kelti's discussion regarding "popping out of role to become the assessment guide". While observing her in role in the classroom, I did not notice that she was finding this difficult to do. It appeared to me as though she felt competent and that it was quite natural for her to move in and out of role. In the scenario, I indicated how she worked with students who in the gossip mill strategy were off task until she stepped in and gossiped alongside them. Kelti is aware that TIR is "not actually about acting in the external sense of putting on a costume and finding a voice and set of mannerisms for a character", but that it is concerned with enabling pupils to enter the drama (Bowell & Heap, 2001, p. 47). As Bowell and Heap suggest, teaching can be a performance art itself because when teachers stand in front of students they are in a way commanding their stage. This happens when teachers modify their speech, their facial expressions and their body language. TIR is not all that different because the teacher is taking a stance in order to lead her students into a particular context for learning. When Kelti used her 'drama eye' to plan for TIR, she understood that her planning had to be open-ended. She did not script her lines but she understood how and why she was entering as Rembrandt's mother, or as Rembrandt. Kelti's thinking had to be deliberate and well thought through. In one sense she consciously planned for events, but always with the knowledge that because drama is student centered, the direction would be determined by the students' responses. Kelti's movement into role aided her students to readily and confidently move from students to Rembrandt, to Rembrandt's mother. Their ability to work in role had an impact on the letter that they wrote to Rembrandt.

In the next two sections, I magnify this discussion about Kelti's planning with a 'drama eye'. I first pay close attention to drama and talk and then extend the notion of talk and discuss how Kelti planned a novel study lesson that actively engaged students in thinking and talking. In the last section, I focus on the writing that occurred in a number of dramas in Kelti's classroom. In the next section, I take a close look at classroom talk during drama. I focus on Kelti's deliberate use of drama to change the way children present information after completing a research project.

DR. YAKKITY YAK AND OTHER TALKERS

One of the contexts for talk that teachers are faced with is the presentation of a research report. Kelti made deliberate use of drama in order to change the way her students approached presenting their animal research projects. Kelti had planned language arts learning focusing on the non-fiction genre of animal research. During the research project, Kelti's students visited the library, used the internet and gathered information from print and visual resources to answer inquiries about the animal they had selected to research. Each student was responsible for developing a creatively designed information display on the animal that was researched. The students would present their research during the school's open house and during the school wide science fair. In the final interview with Kelti, I asked her about her use of drama as a way to encourage her students to talk publicly about their research. She explained,

> I found in the past I had often done research projects, one specifically was the animal research project and students had chosen a specific animal to research and then using drama as their context they were able to situate themselves as an expert in a field of research and they were able to share with each other details about their research as they visited researchers or scientists. . . . they were able to travel to different classrooms as experts. While visiting classrooms, they were able to assess other students and give them positive feedback in their role as experts. I found that it really honored their expertise and it gave them a context where they could feel proud to share information. They were not themselves – they could step out of the box of being a student and into a role as someone who knows a great

deal and in fact they were researchers.

(Final Interview, Kelti, 2004)

Kelti used Heathcote and Bolton's (1995) conception of the 'mantle of the expert' in order to help her students move away from merely reading their research reports to talking comfortably about what they had researched. In order to do this, Kelti added a student-in-role component where her students took on the 'mantle of the expert' and shared their research as world-renowned experts in animal research. The morning began with Kelti asking her students to write about who they as researchers could be. They had to choose a name for themselves, explain where they researched, what they researched, and what their personality traits were. Kelti also allowed them to select costume props to further add to their character development. A variety of ties, vests, scarves and other articles that the students could use were made available. Each student created a name tag for the character he or she had created. Below, I provide examples of the characters that the students created:

- Dr. Yakitty Yak from the University of Knowledge in Toyland, a renowned flamingo expert.
- Dr. Andy from Castle Mac, Scotland, a renowned polar bear researcher.
- Dr. Brainiack from the University of Alberta, a renowned shark expert.
- Dr. Hollihan from the Siberia Animal Centre, a renowned expert on Siberian Tigers.
- Dr. Cucoo from the University of the North Pole, a renowned expert on the polar bear.

Kelti then situated the students at an Animal Research Convention. She went into role as Michelle Anxiouso, the personal assistant to Professor Turtle from the Animal Research Council. As Michelle, she invited the students to sit at the conference tables, their own desks in the classroom, in order to enjoy the welcome reception. The students fell into role and began to introduce themselves as researchers new to the city. The anxious Michelle interrupted the experts and explained that her boss had been delayed and she would probably have to give his speech on turtles. She nervously asked the convention attendants if they could give her some tips on how to relay a speech. The research experts provided a list of tips such as not to speak too quickly or too slowly. The researcher who gave this advice demonstrated what she meant. Kelti, in role, listed the information on the board. She then asked the experts to take time to share their research with each other in order to practice their presentation. Working in pairs, the students went to their research displays set up around the classroom. I walked around and listened to the conversational nature of their presentation. Dr. Yakkity Yak was a vibrant and entertaining presenter who later attracted many visitors from other classes to her flamingo research. Dr. Andy entertained her visitors with her broad Scottish accent and interesting information on polar bears. I felt that the students had shed their inhibitions as they embraced the 'mantle of the expert'. Kelti wrote the following in her reflection journal:

> *Even the most hesitant of students were caught up in the excitement. Even moving to other classrooms, students were invited to hop on the bus to visit other research facilities as part of the conference. . . .In past years I have seen interest in sharing research but not to the extent of the 'mantle of the expert' activity they participated in this year.*
>
> (Reflection and Planning Journal, 2004)

Neelands (1992) emphasizes the relevance of providing students with a wide range of talk contexts that focus on the audience and purpose. Kelti's thinking and planning presents the view that drama provides in a concrete sense the context and purpose for talk. She has not restricted herself or her students to the narrow and confined teacher-student talk or student-student talk of a regular classroom. Through careful thinking and planning she re-creates a potentially infinite variety of social contexts for talk. It is however the students' voices that made me sit up and take note of how relevant the use of drama was to talking in Kelti's classrooms. In an interview with five grade four students, I was presented with their opinions about talking and drama. In the Tables, Figures and Extracts of Talk section of this case study, I have included an extract of the conversation that transpired in the interview related to taking on a role. The extract is titled Dr Yakkity Yak and Other Talkers (p. 115).

The students identified why the role was important to the research project. Through role, they felt that they could deliver their understanding about the animals they had researched as experts who needed to teach other people about their particular animal. Kelti's treatment of her students as experts in their field at an animal research conference removed the students from the context of a grade four classroom. They were, after all, important dignitaries at a research conference. That is one of the reasons why drama is a special type of activity. Kelti was experimenting with student-in-role in order to optimize her students' participation. The students attest to the success of this type of teaching.

In order to conclude this section on talk, I use Tompkins and McGee's (1992) ten types of talk that occur in literature response activities to evidence the variety of talk experiences that Kelti's students were engaged in throughout the Rembrandt and Science Convention dramas. In Kelti: Table One (p. 108), I have placed a variety of drama strategies alongside the type of talk that was most prevalent. Throughout the two dramas, the students were conversing, collaborating, negotiating, directing, presenting, informing, hypothesizing, interpreting, inventing, and reflecting. Even though I have placed some drama strategies next to one type of talk, I do not mean this to limit the strategy to merely this type of talk. My juxtaposing the strategy against the talk is an indication of how Kelti's students used the strategy in her classroom on a particular day during one particular drama. In the next section, I provide further examples of talk that occurred during a novel study.

TRANSACTING WITH CHARACTERS

Tompkins and McGee (1992) give drama a relevant place in literature based classrooms. They suggest that in literature-based reading classrooms students participate in dramatic activities to explore what they are reading and to respond to that reading. Drama is presented as a special type of talk activity when used as a tool for learning. It was interesting to explore how Kelti used drama with a novel to entice her students to transact with the text in a variety of ways.

Booth (1987) states, "The relationship between the two learning areas of drama and reading lies in the world of meaning" (p. 46). He explains that drama and reading are connected by the idea of symbolization and its "role in discovery and communication of meaning" (p. 46). Kelti in this study, as in the previous study (Macy 2002), went beyond the text by using a plethora of drama strategies in order to relate the concepts of the text to her students' experiences. The strategies that she selected helped her students to transact with the novel.

In chapter two, I provided a discussion about Rosenblatt's (1978) transactional theory of reading. As part of the transaction with a text, Rosenblatt (1991) suggested that after the reading event students should be encouraged to capture and reflect on the experience. She provided a list of aesthetic activities that include drawing, dancing, miming, talking, role-playing, writing, or oral interpretation. In Kelti's classroom, the novel serves a literary purpose. She therefore keeps in mind that the important thing is "that readers relate to the text, and to one another, the different experiences produced during their transaction with it [a text]" (Rosenblatt, 1991, p. 447). Kelti determined that her students would take a predominantly aesthetic stance to the novel so that they could savor the images, sounds, smells, actions, and feelings that the words of the text evoked. In her reflection journal Kelti wrote,

> *I love to integrate drama to further extend the understanding of literature. Drama is a powerful tool that enables students to experience the story on a personal level. They can delve into character motivation, make predictions, and utilize higher-level thinking easily within the context of dramatic discovery. It was interesting to observe that students in character naturally added interest and expression to their reading within the context of readers' theatre; it was a natural product of sharing the story that was not fully present when students' initially read the chapter orally. Imaginations soared along with Mrs. Frisby as students shared the experience with the main character in one activity and quickly changed perspective to create a conscience alley of farmyard animals that observed the flight as bystanders. I took anecdotal observations during the tableau and I was extremely glad I did. Not only did it help me reconstruct the experience but it reminded me who showed improvement in creating and staying in role, who accepted the roles of other and who contributed well to the drama group activity.*
>
> (Reflection and Planning Journal, 2004)

A Teaching Scenario: Mrs. Frisby

In order to show how Kelti moved her students into drama during the novel study, I provide a description of what I saw unfold. An outline was on the board when I arrived.

(See Appendix C – Kelti's Planning Outline #1, p. 298). Kelti began by going through the outline. She reminded her students to focus on contributing, concentrating, speaking clearly, moving with control, accepting the roles of others, and accepting and developing their own role. The students were then asked to open their novel, *Mrs. Frisby and the Rats of NIMH* to page twenty. During an individual read aloud, Kelti focused on reading with expression. She invited her students to read one section of the chapter with a tone that indicated that there was danger ahead. Further along in the chapter, Kelti pointed out that the tone had changed from one of danger to one of concern. She asked for a volunteer to read the particular section in such a way that Mrs. Frisby's anxiety became evident. During the read aloud, one boy used different voices for each of the characters. The boys in Kelti's class enjoyed playing with women's voices when they read Mrs. Frisby's lines. Kelti also spoke to the class about pausing while reading. She provided the students with an example. As the students read, Kelti would stop the reader and comment on how well he or she had read a certain sentence or section of a paragraph. Kelti would explain why it was well read. I found it interesting to see how Kelti was building the reading skills that the students would need in order to prepare more effectively for the readers' theatre activity.

Kelti stopped the reading at the part of the story where Mrs. Frisby has to decide whether she wants to get on Jeremy's back. On a paper plate, Kelti had drawn an image of Jonathan Frisby, Mrs. Frisby's deceased husband. The question: "What would the deceased Jonathan tell his wife to do?" was posed to the students by Kelti as she handed the plate to the student who sat next to her.

Carol: I think you should go on the crow's back because he is trying to help you because you saved his life.
Brianna: You will get home quicker to give Timothy his medicine.
Terry: You should not go on the crow's back. He could eat you when you were in the sky.
Susan: You should go on the crow's back otherwise the cat may eat you.
Rose: The cat is coming and the crow doesn't seem mean.
Clive: You should go, and make it quick, because if not the cat may eat the crow and you may not be able to get away.

Donald: You should go because the cat will eat every part of you the way it ate me.

Kelti read the next part of the story but soon called on one of the students to continue the reading. After reading the part about the angry cat, Kelti moved her students into the drama strategy, ''voices in the head''. She had a spoon with a picture of Mrs. Frisby taped at the top end. Kelti handed the spoon around and asked the students to say what Mrs. Frisby was thinking.

Hank: Oh well, at least I'll earn air miles.

Clive: Oh, this is so much fun!

Jon: I'm glad I did it!

Pete: If it hadn't been for you, I would have panicked.

Carol: Oh, I've never been up so high!

Lesley: Ya hooooo, this is neat!

Brianna: I can't wait to get home to Timothy to give him his medicine.

Kelti asked the class to imagine that they were a few animals on the ground watching Mrs. Frisby flying away on Timothy's back,

Leo: Didn't know that she had a flying license.

Fred: She is sooo beautiful!

Dick: It's a bird, it's a plane, and it's a bird with something on it!

Terry: Is something black falling from the sky?

Quickly shifting to the next drama strategy, conscience alley, Kelti organized the students in two lines with a space between. She went into role as Mrs. Frisby and asked the students to say what they were thinking.

Gail: What a show off!

Carol: How did she get up on that bird?

Sharon: What's that up there?

Noise level rose as the students began calling out altogether.

Susan: It's super mouse!

The students wanted the opportunity to walk between the two rows. Kelti did not hesitate and allowed all the students who wanted the experience to take a turn.

Pete: I wonder how much air miles she got?

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EVOKING LANGUAGE ARTS NR-08686

THESES CANADIENNES THROUGH DRAMA: MULTIPLE CASE ... 2 of 4

Betty: Mrs. Frisby, be careful!

Hank: Are there any seats on that thing?

The students were settled down so that they could continue reading. After the chapter had been read, Kelti gave instructions regarding preparing for readers' theatre. I walked around and observed how the students were working on the assigned task. One group sorted themselves out fairly quickly and began to read their script. Kelti gave me a copy of the chapter which indicated how she had divided it up into sections. In one group, three girls divided up the parts. The one in role as Jeremy walked around squawking and flapping her elbows. Kelti worked with some groups to keep them on track. One boy sat apart and did Math work as he had returned from a music lesson and had not been part of the drama. It was his choice not to join in. However, he soon sat on the edge of one group and watched them as they practiced. I noticed that a boy in Kelti's class who has Aspergers was thoroughly involved in the drama with his group. Within five minutes, all the groups were working in a focused manner. The reading instruction from the first stage of the lesson was now being considered as the students practiced rereading the pages as readers' theatre. Kelti's students were aware that they were working on drama during reading because Kelti balances teaching with and through drama very successfully.

Kelti gave a one minute final warning. After the minute was up, she clapped her hands and organized the groups in a circle on the floor away from the reading corner. She seated them in page order so that the readers' theatre would unfold sequentially. The groups were instructed to begin with a frozen image and end with a frozen image. Transitions had to be smooth as one group after the other presented.

It was interesting to see how the students made natural use of various drama strategies that they had used during drama for their own dramatic purpose. One group used the notion of 'soundtracking'. As the narrator read a section, one student mimed being the cat creeping up on Jeremy while one student soundtracked "na na na naaaaaaaaaaaaaaa". A fourth student stood behind the narrator crunching a pop can. In another group, one student narrated the story while another mimed the actions of Mrs. Frisby. The third girl was Jeremy the crow. She hopped about and squawked loudly as the narrator distributed feathers.

The students automatically transferred the reading instruction from the earlier part of the lesson into the readers' theatre that they performed at the end of the lesson. I was struck by the fact that the students were learning valuable drama insights because of their successful incorporation of various drama strategies as part of their presentation. They were beginning to use the strategies for their own purposes. Kelti evaluated the reading experience through drama as valuable. In her reflection journal she wrote,

> *Knowing the flexibility of readers' theatre and the ability of students to interpret their script with open-ended creativity, I would not hesitate to utilize it again. A reading selection filled with dialogue and action seemed to work best. Drama has such incredible untapped potential to richly involve students in settings, character development, plot lines and to extend the story beyond the confines of the page. After experiencing the power of drama as a tool to enrich language learning in the classroom, I can't imagine my classroom without it.*
>
> (Reflection and Planning Journal, 2004)

In the drama session, completed in a one hour block of time, the students had been actively engaged in capturing and reflecting on their personal experience after reading the chapter from *Mrs. Frisby and the Rats of NIMH.* Students had been engaged in talk that was instrumental to the new understandings they had gained as they worked collaboratively to create meaning with the text.

- **Reflecting Back: The Novel through Drama**

In responding to the novel, the students were engaged in the ten types of talk that Tompkins and McGee (1993) suggest occur during literature response. Throughout the lesson, Kelti had her students conversing about the novel as well as collaborating with her and each other as they took on various roles. In the readers' theatre, the students were directing how they would present their section of the chapter to the class. They had to negotiate with the members of their group in order to have their ideas accepted and valued. The text was interpreted in a variety of different ways as the students gave life to the section of text they were assigned. McMaster (1998) states, "One of the most agreed-upon uses of drama in the reading program is as a means of developing affect in learners" (p. 575). In the sequenced presentation, the students provided basic information by reading the text. However, they also gave new life to the text by using familiar drama strategies such as soundtracking to create the emotions, feelings, mood and tension that they experienced while reading the text. Talk is social and is highly dependent upon thinking if the talk has meaning. In drama, the opportunity to participate as a thinker and speaker is made possible. The novel was used by Kelti as a conduit for evoking the text and activating the readers lived experience as they participated in the drama.

McMaster (1998) points out that Direct Point of View (POV) activities help students explore higher level thinking. When the students went into role as Jonathan Frisby, or as Mrs. Frisby, they had to respond "as if" they were these characters. The students had to embrace that character's point of view. McMaster explains that when students respond to POV activities they are less inclined to give vague responses. The mental images the students had evoked during the reading of the text had to be actively recreated in the drama session. Du Pont (1992) found that students who were directly involved in drama activities following readings were able to transfer their mental imaging skills to other readings. Kelti stressed the importance of mental imaging when transacting with a novel with her students in our interviews and discussions.

Wolf, Edmiston, and Enciso (1997) discuss two perspectives on drama in reading. The first perspective they describe is drama at the centre of text. The other perspective is drama at the edges of the text which emphasizes text as a starting point for exploring meaning beyond the page. In Kelti's lesson, her students were experiencing both perspectives. When the students were engaged in role as Jonathan, or Mrs. Frisby and other characters, they were exploring outside the immediate text. They were creating the words for these characters that were not present on the pages of the novel. However, when they were engaged in the RT, they were working at the centre of the text. Wolf et al. (1997) state,

> Dramatizing at the center of the text places the written pieces of literature or exposition at center stage. Children read, interpret, and negotiate the enactment of text adhering (more or less) to the characters, dialogue, and plot written on the page. (p. 493)

Kelti used drama to provoke her students to think about what they had been assigned to read the previous evening at home. The students and Kelti brought the text and their lives together as they transacted with Mrs. Frisby and the other characters in the novel.

WRITING THROUGH IMAGINED EXPERIENCE

Kelti's use of drama in her writing program provided her students with the opportunity to think, react and to let their imaginations free. Her belief that drama is an essential part of the writing process has changed the way she planned her writing over the course of this year. She stated,

> I don't think I would ever do my writing program again without it [drama] because I can see how strong a tool it is for learning. I've used it to brainstorm ideas; I've used it to show the children different ways to begin a story; I've used it so that students can understand the beginning, middle and end of a story structure, and to practice events in the middle and as well at the end to then share their stories. (Final Interview, 2004)

Neelands, Booth and Ziegler (1993) in a naturalistic exploration found a small but significant increase in tenth graders attitudes to writing as well as a positive response to the relationship between drama and writing. They also found that integrating drama and writing developed and enhanced empathy and understanding among the grade ten students for a broad range of people. The writing completed during Neelands' et al.. study tended to be personal and reflective. Neelands' et al. (1993) believe that there is persuasive evidence that talk which precedes writing is instrumental in making students feel more at ease with the writing process. They believe that the talk arising from a dramatic situation provides the creative energy necessary for good writing as well as an awareness of register and audience. They state,

> Writing generated in response to the concrete particulars of context can lead to an awareness of the genre, register and audience, since the authentic situations of drama provide opportunities for students to experience the cause and effect of their personal writing. Role-taking allows the students to become the audience for their own writing, to dramatically experience the power of writer and audience. Working "in role" provides authentic reception by the reader. The drama recreates a range of registers from the vernacular through the culturally-specific to the poetic. (Neelands, Booth, & Ziegler, 1993, p. 27)

The dialogic vision of language developed by Bakhtin (1981, 1986) is the view of learning that I observed in Kelti's classroom when she applied drama as a tool in her writing program. Learning to use language from the dialogic point of view involved Kelti in interacting with her students as they engaged with each other in a variety of circumstances arising from particular dramatic situations. The students and Kelti presented their own unique point of view about what was unfolding. When Kelti moved the students into an imaginary situation she freed her students "from the constraints of concrete objects, real actions, and, indeed, from their own voices" (Dyson, 1986, p. 13). Dyson (1986) suggests that in the imaginary situation students' voices both declare and deny themselves. Vygotsky (1978) suggested that the freedom of play is "illusory" (p. 103). He believed that the child in play is always confined by rules. If the child becomes an adult in a drama, he or she sheds childhood behaviour and embraces the rules of behaviour that are socially acceptable for an adult in their particular society. The language that they appropriate is based on how they perceive adult talk. Bakhtin (1981) explained that language is a "living ideological thing" because it comes from other people in other situations (p. 293). When students in Kelti's classroom are engaged in dramatic situations, they are involved in the social enactment of stories which involves complex negotiations of identity. The children are involved in a number of possible roles in possible worlds. Bruner (1986) wrote,

> [A] new breed of developmental theory . . . will be motivated by the question how to create a new generation that can prevent the world from dissolving into chaos and destroying itself. I think its central technical concern will be how to create in the young an appreciation of the fact that many worlds are possible, that meaning and reality are created and not discovered, that negotiation is the art of constructing new meanings by which individuals can regulate their relations with each other. (p. 149)

Kelti provides her students with the opportunity to understand that there are many possible worlds. Her students are encouraged to create meaning together as they negotiate with each other through a variety of well planned dramas. These dramas provided Kelti's students with a context for their writing.

Vygotsky (1978) suggests that children's consciousness is appropriated from a social world. Vygotsky believed that children "grow into the intellectual life of those around them" (p. 88). Dyson (1986) suggests that the appropriated signs between child and adult understandings are more complicated and more abstract when children are learning to write. She posits this because child writers have to grapple with inner speech in order to participate in a variety of writing activities such as composing letters, reports, or stories. The spontaneous activity of speaking must become the deliberate act of creating meaning with societal signs through written words. Moffet and Wagner (1983) believe that teachers have to work in the gap between thought and speech and that the teacher cannot teach writing from the outside in. Through well planned drama activities, Kelti's students willingly moved into imaginary spaces as thinkers and speakers and as writers. In order to highlight the writing that arose from these spaces, I provide samples of the writing and a discussion about the activities that provided a context for the students' writing. I begin by returning to the Rembrandt drama. After a brief discussion about the letter to Rembrandt, I discuss two pieces of writing that occurred in a drama set in an alien world.

Dear Rembrandt

In activity seven of the Rembrandt drama scenario, I provided a description of the letter that Kelti had asked her students to write to Rembrandt. In her reflection journal Kelti wrote about her students letters.

> *I was very pleased with the writing-in-role activity at the end. Students wrote letters to Rembrandt during the time when his popularity was failing to cheer him up and encourage him. These letters reflected the biographical knowledge gained, the understanding of his artwork, and mirrored characters that they had developed and explored during the myriad of drama activities. One student took on the role of Rembrandt's mother and wrote in this caring and concerned role during the activity. Another student took on the role of an aspiring art student and wished to learn from him and one even took on the role of his former teacher.*
>
> (Reflection and Planning Journal, 2004)

In Figure One, Two, and Three, I provide three examples of the letters written by the students in a ten minute period. I thought that the way the students participated in this final drama activity was a clear indication that what had proceeded had been constructed into a meaningful learning experience for all the students in Kelti's classroom. The students had shown a depth of empathy for Rembrandt's plight as well as an understanding of the people and circumstances that were part of Rembrandt's life and time. The discourse that had occurred during the drama actively involved the students. Kelti did not talk at her students about Rembrandt but provided them with an opportunity to be genuinely involved in talking with each other. The opportunity to explore what they were learning about Rembrandt moved from spontaneous talk within role to a written letter.

In Figure One (p. 109), a student has written in role as Rembrandt's sister. She offers him room and board and encourages him to continue painting. She embraces the empathy that a sister would have for a brother. The student selected the relationship she would have with Rembrandt and based on who she was, she found her voice as a writer. She has embraced Britton's (1970) expressive voice as she expresses who she is, what she is thinking and feeling. The letter is informal and the writer is articulating the ideas that reveal this particular student's interpretation of the event.

In Figure Two (p. 109), the student has placed herself in role as Rembrandt's mother. She encourages her son and states that he has made a great choice in painting character portraits. Once again the letter is personal and the expressive voice is used. Thoughts flow from the mind of the student as a mother. The student wrote down her thoughts freely and with ease aware that she would not have to revise or craft this piece of writing. Kelti had deliberately selected a piece of writing that would provide her students with an opportunity to express themselves in role.

In Figure Three (p.110), the student takes on the role of a Baroness's daughter, Leasa, who is requesting a special portrait of herself. She provides Rembrandt with information about how she wants to appear in the portrait. The tone is casual and yet the student has captured the important status of the Baroness's daughter. Her voice is polite and yet authoritative. The student also politely ends the letter with advice to Rembrandt as she suggests that he "do what you did before". The letters from the family members were gentle and supportive while the letter from Leasa, though still expressive, has a different use of tone. Kelti had not instructed these three students on what role they could or should embrace, she had freed them to become any person who knew Rembrandt at that time. Moffet (1992) calls "the revision of inner speech" the only true form of writing because it involves expressing and shaping one's own thoughts. Even though Kelti had selected the form of writing, I believe that these students were engaged in high level authorship as they transformed themselves into the people who wrote these letters. The transformation meant that the students had to take what they knew and create it in a unique way. These three letters capture the students' transformative thinking. The challenge wasn't to be a grade four student writing to Rembrandt, but to write as another. The background knowledge needed in order to write came through the many drama strategies that Kelti had carefully selected and planned based on a particular content and context. The students had enacted being other than themselves and these new images were captured in the letters. Neelands et al. (1993) state, "Writing in role or as a result of having been in role lets children enter a new set of attitudes and feelings, while at the same time keeping their own in mind" (p. 30).The provision of role ignited the interest and awakened the imaginations of the students.

Neelands et al. (1993) explain that writing in role "provides a necessary outlet for their [students] responses as the experience of drama touches them affectively, creatively and intellectually" (p. 34). Kelti understands that it is important to allow students time to think, react, and let their imaginations soar. These are the essential ingredients that are part of a dramatic experience which leads to worthwhile and genuine writing. Kelti's students were eager to get their ideas down as they were still inside the story and moved forward in their thinking as they composed their letters to Rembrandt.

In another process drama, Kelti's students were provided with more opportunities to write in role for a different purpose and audience.

An Alien Encounter

In order to provide the context for the writing that occurred during the Alien Encounter drama, I will provide a description of the drama as it unfolded. I use Kelti's words from her reflection journal to describe how her students participated in the drama. When I arrived in the classroom an outline was written on chart paper and placed on the board. (See Appendix C – Kelti's Planning Outline #2: An Alien Encounter, p. 299.)

Kelti had used O'Toole and Dunn's (2001) suggested three phases for planning a process drama: the Initiation Phase; the Experiential Phase; and the Reflective phase. In her reflection journal she wrote the following:

> *My initial phase of developing character and setting took some minimal journal writing time to explore a variety of characters and setting and the first hour of drama. Mid-drama, I quickly decided to extend the time allotted due to student interest and need; I realized that you couldn't force the development of character and enrolment of character in the setting. Students developed futuristic characters and designed and painted interesting buildings and homes in the earth community of KBeke. The details of the community developed as the community grew. Students added signs, specialized building, unusual architecture and as they worked, discussed the details with their "neighbors" and wrote the specific character description and setting description to establish their role in the community.*
>
> (Reflection and Planning Journal, 2004)

In order to set up the drama, Kelti requested that her students think about who they would be in the future. After the discussion, Kelti then explained that they had to create a role for themselves as a person living in the future. She held up a prepared sheet of paper and explained that on one side they had to place their character's name, age and occupation as well as draw a picture of their character and write a few lines about who they were. On the other side of the paper, they had to provide a community name, year, and the name of the building where they worked, and write a few lines about their community. In Figure Four (p.110), I provide an example of one student's writing and thinking. Kelti had listed a number of points on the board so that they knew what she expected them to consider as they planned their character and a place for their character to live and work. The student has not written extensive information but has given an outline which provides a few key ideas about her created character. The purpose for the writing was to get the students to focus on who they wanted to be without extensive discussion with others in the class.

After approximately eight minutes of quiet focused work, Kelti asked the students to begin sharing who they were with their group. Some students were ready and they began to read what they had written to each other. When all the students were ready, Kelti asked for their attention and explained that before they started the drama they needed to determine when in the future the drama was taking place. The students called out various dates such as 2025 while others went as far ahead as 22 004. Kelti did not call for a consensus but discussed that they were moving from the near future to a very distant future.

Kelti then went to the piano, on signal the students began to return to the reading corner. They had their character and setting papers with them. Kelti explained that they were going to do a quick meet and greet. She introduced herself as she fell into role as Googla, a teacher in the city of KBeke, who had been asked by the mayor of the city to meet the community. She asked all present to please walk around and meet and greet people. In Figure Five (p.111), I provide one student's journal entry about the meeting.

After the meet and greet, Kelti asked the students to think about the buildings that would be in their future city. She provided the students with paper, wax crayons and dye. The students were instructed to create two buildings using the medium of wax resist. After the work had been completed, the students cut out the buildings and they were displayed on a bulletin board in the classroom with their character outlines. The class ended as the students were dismissed for recess. Kelti wrote the following in her journal:

> *Although students were asked to reflect on their experience, decide on a community name, and predict their character's reaction to an alien encounter, these were brief journal-based activities relating to the contextual drama. One week later the students were immersed in the bustling futuristic community of KBeke. The continuation of the contextual drama began with a reminder of character designing nametags, the setting, my role and their responsibility in a drama. As teacher-in-role I chose to be in a power role to naturally diffuse conflicts or management issues, but as a "stand-in" authority figure to alleviate power struggles within city council. Students had met this character in the previous meeting so students were easily able to accept the role and reestablish their own within the broader community. As the intergalactic message interrupted our discussion about where to place our new city sign, students demonstrated high interest and emotion. I knew that they would have strong opinions on letting Zortron inhabitants relocate to earth. I thought they might be sympathetic to their plight as their planet was dying but they provided so much "evidence" that they had personally witnessed that the overall feeling was very negatively swayed to*

> *convince the citizens of Zortron not to settle on earth. The KBeke astronomer had witnessed pollution, littering and overpopulation through her telescope and a visiting alien gave witness to the fact that the aliens of Zortron were mean, nasty, littered, and ate twigs – which were a KBeke treasure; they had destroyed their planet, consumed all of its resources, and would soon destroy KBeke if they relocated to earth. Using this emotional intensity, students were then asked to meet in groups to write a persuasive speech to convince the Zortron investigator that earth would not be a great place to inhabit for the aliens of Zortron.*
>
> (Reflection and Planning Journal, 2004)

In the reflection, Kelti explains how the students were drawn back into the drama a few days later. The students were ready to write their persuasive speeches after the letter had been read and the students had responded verbally to the possibility of having the aliens from Zortron share KBeke. Kelti handed out a planning sheet on which the students had to indicate whether they were for or against the aliens settling in their city. As I circled around between the groups of seated students, there was no doubt that the students felt strongly that the aliens would not respect life on earth. The group discussion that had taken place when Kelti had read the intergalactic communication to the class showed that the students distrusted the aliens. In Kelti's reflection, she wrote about the astronomer and the visiting alien. These two students had a strong impact upon what the students were considering as they began to put their ideas down on the paper. In Figure Six (p. 112), I provide one group's written persuasive speech which was read at a meeting with Kelti in role as an investigator from Zortron. The role that Kelti had embraced had arisen from the students' strong discussion about why the aliens should not come to earth. The investigator that entered the room littered and ate twigs. The students immediately accepted Kelti's new role and took the opportunity to tell her to relocate elsewhere. Kelti was enveloped in an energetic persuasion as students used their strategic arguments to convince her that earth was not suited for aliens of Zortron. The intensity of the discussion that took place was a true reflection of how seriously the students had taken their roles in the drama. After the investigator left, it was recess and the students left the classroom still talking about their meeting with the littering, twig eating alien. When they returned from recess, Kelti engaged the students in the reflective phase of the drama. She wrote,

> *After recess, students were engaged in the reflective phase. Googla asked them to prepare for the investigator from Zortron but the students let her know that he had already come. They were able to provide details of their persuasive strategies, and articulated what the investigator looked like and his personality. They also made predictions about what would happen next and the likelihood of him encouraging the King of Zortron to relocate the aliens of Zortron to earth and their treasured city of KBeke. At this stage we ended the drama. The next step will be to write a letter to the King of Zortron to individually persuade him not to relocate on earth . . . I am excited to observe how many details from our contextual drama will inspire their writing . . .*
>
> (Reflection and Planning Journal, 2004)

In Figure Seven (p. 113), I provide a letter that was written after the drama by one of Kelti's students. The student still wrote in role as the character Jenn and had used many of the arguments that had arisen in both the discussion prior to the investigator's visit and during his visit.

The writing that occurred throughout the drama had a context and purpose. The students were always aware of why they were doing the writing and who they were doing it for. In Kelti's final reflection of this drama, she wrote,

> *Contextual dramas are complex and filled with excitement and energy. They house a multitude of challenges due to their nature but build to develop such a wealth of experience that the time commitment and extra efforts put towards planning and planning for flexibility of multiple drama directions are definitely worth the time and effort involved. The drama provides a rich context for the exploration of character development, setting, emotion, character motivation, plot development, development of suspense and resolution.*
>
> (Reflection and Planning Journal, 2004)

Kelti's students saw drama as a valuable tool for writing. In an interview with a group of students, they readily expressed ideas about writing and drama. I asked the students to talk to me about whether drama helped them to be more successful in their writing. In the Tables, Figures, and Extract of Talk section, I provide an extract of the conversation that transpired with the students titled 'Writing and Drama' (p. 116).

The interview with the students helped me to understand that drama was perceived as a worthwhile endeavor by these students. They succinctly articulated what language and drama theorists and researchers have posited about the complementary nature of drama and writing. Next, I reveal how Kelti planned moving from a shared piece of writing into multimodal means of presenting the class created story.

Potions of a Panting Cat

Through shared writing, Kelti's class developed the story, "Potions of a Panting Cat", as a foundation for a dramatic soundscape. Shared writing is when a teacher and her students work together first to discuss and then compose a common text. The teacher becomes the scribe who writes down the developing text as the students craft it (Fountas & Pinnell, 2001). The dramatic soundscape arose as a result of a collaborative relationship between Kelti and a member of the Edmonton Symphony Orchestra (E.S.O.). Kelti and the member of E.S.O. planned to work together with the grade four students to develop a unique student-originated piece of music to share with other selected schools in a performance at the Winspear Theatre. Once again, Kelti used her 'drama eye' to integrate the fine arts with language learning. In Kelti's reflection journal she wrote about the shared writing experience.

> *As students sat in a circle, they developed several ideas for an interesting story beginning in the tower of doom. Satisfied with the bones of the story, students then worked in small groups to add further plot, character and setting details. This story, "Potions of a Panting Cat", about a cat and his mad scientist was revisited and revised repeatedly until students were satisfied with the results.*
>
> (Reflection and Planning Journal, 2004)

In Figure Eight (p. 114), I provide the story that was created. I want to focus on the different ways that Kelti's students presented this whole class generated story. The class worked with their created text and transformed the text in different ways.

One of the ways that the students used the story was to inspire them to discuss and experiment with musical ideas. As discussed in chapter three, every child in Kelti's class plays a musical instrument. A variety of instruments were therefore used to express the story in music. Kelti had divided the students into groups of four. These groups would meet over several weeks to share their musical ideas and provide input for each other. I visited one of these groups as they developed their musical soundscape. The four students had already determined a composition. Two girls played the piano while one boy played a flute and the other boy in the group played a violin. Each group of four students worked on a different part of the story. The four students that I was observing were working on the part of the story where the mad scientist tries to inject the panting cat with a special serum to make it normal again. Kelti visited the students as they worked in different music rooms around the school. When she visited the group that I was observing, she helped them count the beats so that they could more correctly determine when the different instruments should enter the piece of music. When she left the room, the students began to play and count taking Kelti's instructions to heart. After fifteen minutes of working on the music, Kelti returned and asked them to return to the large music room.

When the students entered the larger space, Kelti organized the groups so that the music would tell the story in sequence. The students played their group's composition. Kelti provided them with a great deal of input such as adding a stronger base line, more violin volume in the middle and countless other fine-tuned details. In her reflection journal she wrote,

> *As the piece began to develop, students were asked to experiment with speed, volume, dynamics and tempo were heightened with renewed expressiveness. Students shared how they could "see" the mad scientist as the group played and how the cat scampered away as another group played. The story foundation and the imagery developed were key to developing the musical soundscape "Potions of a Panting Cat". For the sharing concert perhaps shadow puppets or mime would add an interesting visual element and tell the story with dramatic imagery as well as music. Integrating the next science unit with this activity, students developed the specific images from their story into paper silhouettes for a shadow story component for the soundscape.*
>
> (Reflection and Planning Journal, 2004)

Kelti explains yet another layer that was added to this ever developing piece of writing. Light and Shadow is part of the grade four science curriculum. The shadow silhouettes that Kelti mentions were used in the students' performances. These shadow silhouettes were tacked onto transparencies and projected onto a screen and became the visual representation of the story. Over the course of a number of weeks, Kelti and her students had been working on creating a story and were finding ways to present the story. The shadow story soundscape provided Kelti and her students with the opportunity to explore a piece of writing in depth. The performance had moved her students to experience yet another genre of drama, i.e. drama as theatre. In her reflection journal, Kelti wrote that her students found the performance exciting but that many of her students shared with her that the process was the most interesting and exciting part of the experience.

Graves (1983) has advocated a process-centered model for writing which is an editing and drafting model of writing. In Graves' model, the process of composing and executing a piece of writing is seen as significant in learning terms. Kelti led her students through a variety of different composing processes. She had the students share in composing a story, use the story to compose a piece of music that would reflect the mood and different nuances of the story, and compose a shadow production. The piece of writing underwent many changes as it was being composed just as the music was shaped and developed into a final product that could be shared with an audience. The cutting and tacking of images onto transparencies provided the students a different means of composing and representing. Neelands et al. (1993) believe that drama and writing are both acts of composition. They state that all the "elements of re-ordering, referring, re-using, and editing can be found in each. Kelti used three processes i.e. drama, writing, and music to highlight the notion of composition.

I conclude with this particular piece of writing as it brings all the pieces of Kelti's landscape behind her back into a well shaped hole. Once again, there is evidence of her planning with a 'drama eye'. Her planning through drama presents an integrated language perspective as her students use language to speak, to listen, to read, to write, to present and to view in many areas of the curriculum. As Kelti states, "Drama is a beautiful link from one to the other."

SUMMARY

My exploration of the landscape behind Kelti's back can never in reality be completed. There are so many bits and pieces that still lay scattered on the floor and enclosed in binders. I have selected to merely mention some of them, presented in either in Kelti's voice or in her students' voices. I do this as I have focused on presenting what I saw as a completed whole in Kelti's classroom. The pieces that I have torn and glued together in order to symbolize the tall child in the envisioned collage should provide the reader with a glimpse of an imaginative caring teacher who creates and designs her own classroom programs.

Kelti's story unfolded first with her self-selected metaphor. I spoke about her as the teacher who embraced the child within her. Her focus on Suzuki's mastery approach to teaching children became a relevant part of this discussion as I described her notions of scaffolding her students' learning at their zone of proximal development. The notion of the "The Tall Child" helped me to construct a discussion about Kelti's use of her 'drama eye' to plan language learning experiences through drama.

In my discussion about Kelti's planning with a 'drama eye', I first provided a teaching scenario in order to be able to discuss Kelti's thinking and planning. The scenario introduced the reader to a series of drama activities which Kelti used to introduce her students to the life and time of the Baroque Period artist, Rembrandt van Rijn. Both Kelti and her students were immersed in a variety of roles as they followed different stages of Rembrandt's paintings. The scenario was then used to discuss an integrated language perspective. Using the notion of the integrated language perspective, I discussed the six dimensions of language arts and how Kelti had integrated them across her grade four curriculum. The focus was on the way Kelti used her 'drama eye' to align a variety of language skills and content together through drama. Kelti's notion of planning with a 'drama eye' meant that she used teacher-in-role in order to move into the drama with her students. In the final section of "Planning with a 'drama eye'", I discuss Kelti's thinking as she shifted herself and her students into other possible worlds at other times.

Even though I emphasize the integrated nature of Kelti's thinking and planning, I separated talking, reading and writing in order to give each one of these dimensions of language arts special attention. In "Dr. Yakkity Yak and Other Talkers", I explained how Kelti planned a drama to help her students become more proficient and comfortable at presenting information about the animals they had researched. I used Kelti's students' voices from an interview to emphasize the nature and importance of talk arising from a well planned drama experience.

Kelti's use of drama with a novel study was given particular attention. In this section, I highlighted how Kelti moved beyond the text in order to provide her students with many opportunities to transact with the novel, *Mrs. Frisby and the Rats of NIMH.* I used the students talk arising from the drama throughout the discussion in order to demonstrate how the students worked together to construct meaning.

Finally, I looked closely at how Kelti had planned to include writing in drama as she planned using a 'drama eye'. I returned to the Rembrandt scenario and discussed the power of writing in role. In the drama, "An Alien Encounter" I described how the students began the drama by creating a written outline which described their character and setting in the futuristic city of KBeke. I discussed another piece of writing and described how the students were called upon to write a persuasive speech in order to protect earth from the potential invasion by littering and twig eating aliens. The final piece of writing discussed was a letter written by each child using part of the persuasive speech to deter the King of Zortron from selecting Earth as a new home. I once again used the voices of Kelti and her students in order to show how they value drama as part of the writing process.

Kelti's image as the tall child stands next to another figure. In the next chapter, I invite you to venture with me into the landscape of Hannah, the banquet provider, and begin visualizing how she uses drama in her language arts program. There are a few similarities but many differences. It is her grade ones' experiences with language arts through drama that offer teachers, administrators, consultants, and pre-service teacher educators food for thought.

KELTI, THE TALL CHILD

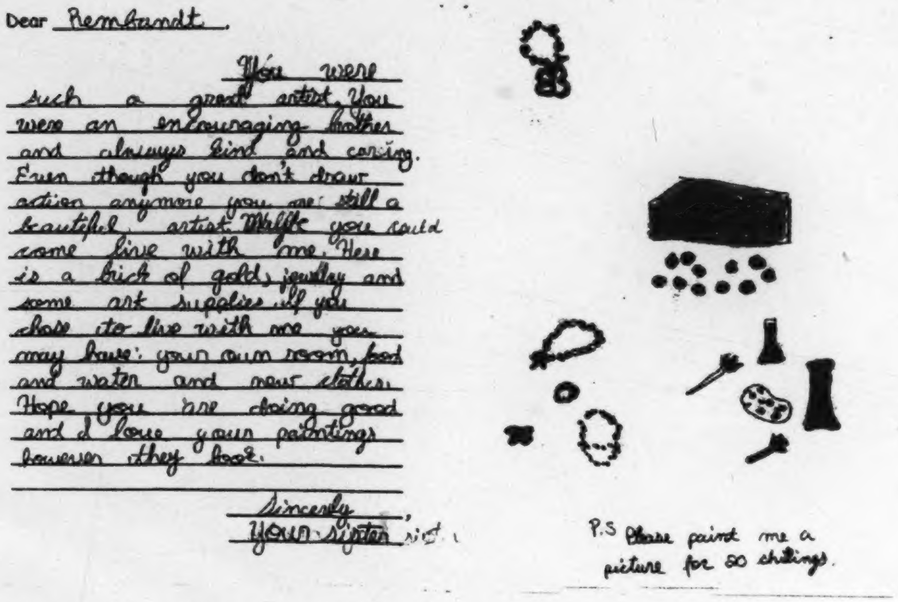
TABLES, FIGURES, AND EXTRACTS OF TALK

Kelti Table One: Ten Types of Talk

Type of Talk	Description	Drama Connection
Conversing	Informal Talk	Role on the wall in the Rembrandt drama as the students were not making formal speeches or trying to answer specific questions set by Kelti. The talk was informal in nature. In the animal research project as delegates introducing themselves to each other at the conference.
Collaborating	Talk as students work together.	Role on the wall in the Rembrandt drama. The students had to collaborate in order to give meaning to the character portrait.
Negotiating	Talk to come to a common agreement about roles and direction for the drama.	Role on the wall as the students had to negotiate the most relevant meaning about the character. Student in role as the young Rembrandt who had to negotiate with his mother to allow him to paint.
Directing	Determine what occurs within the drama.	The Conscience Alley strategy as the students began to direct how they would say their self-selected and created lines.
Presenting	Planned talk or drama activity.	Role on the wall when they presented what they had determined about the character in the portrait. Presenting their animal research project. The presentation became less formal and more entertaining.
Informing	Asking questions and making statements of factual information.	Hotseating in the Rembrandt drama as the students had to ask Rembrandt questions about his art based upon their growing understanding about his paintings and life. Animal research project as the students had dual roles – they had to provide statements of fact about their animals as presenters but they also had to ask other delegates about a particular animal.
Hypothesizing	Guesses and exploring an issue within a drama.	In all the Rembrandt drama activities as the students were always guessing and exploring what could have been said or what Rembrandt was trying to accomplish in his painting.
Interpreting	Putting information together in new ways.	Role on the wall as the children were interpreting meaning created in a painted image. They brought the image alive by describing who and what the character was in real life. Gossip Mill as they were using the information that Kelti had given them as visitors to an art gallery. Voice in the head in the 3-D image of the "Night Watch". Presenting their written animal research project in an oral format.
Inventing	Experiment with language and play with words.	Throughout both the Rembrandt drama and the animal research drama as the students invented characters and determined how and what their character would say and do in a particular situation.
Reflecting	Talk to self-evaluate and value drama.	Kelti engaged her students in talk about the drama and how they felt they did in a variety of areas.

Tompkins and McGee's (1993) Types of Talk Students Use to Respond to Literature (p. 17) was adapted to create this table.

Figure One: Grade 4 Student's Letter to Rembrandt



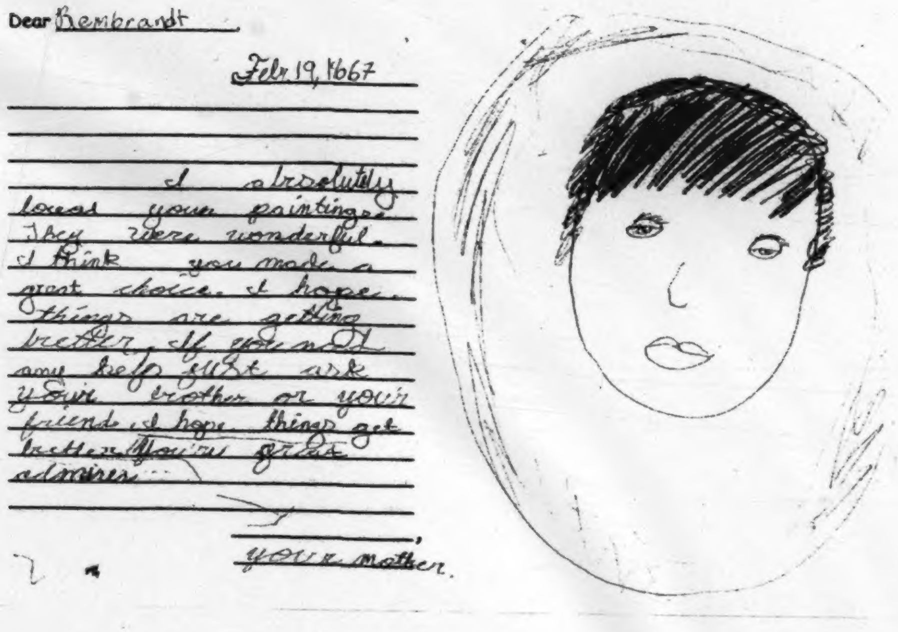
Dear Rembrandt.

You were such a great artist. You were an encouraging father and always kind and caring. Even though you don't draw action anymore you are still a beautiful artist. Maybe you could come live with me. Here is a brick of gold, jewlley and some art supplies. If you chose to live with me you may have: your own room, food and water and new clothes. Hope you are doing good and I love your paintings however they look.

Sincerely,
Your sister

P.S Please paint me a picture for 50 shillings.

Figure Two: Grade 4 Student's Letter to Rembrandt



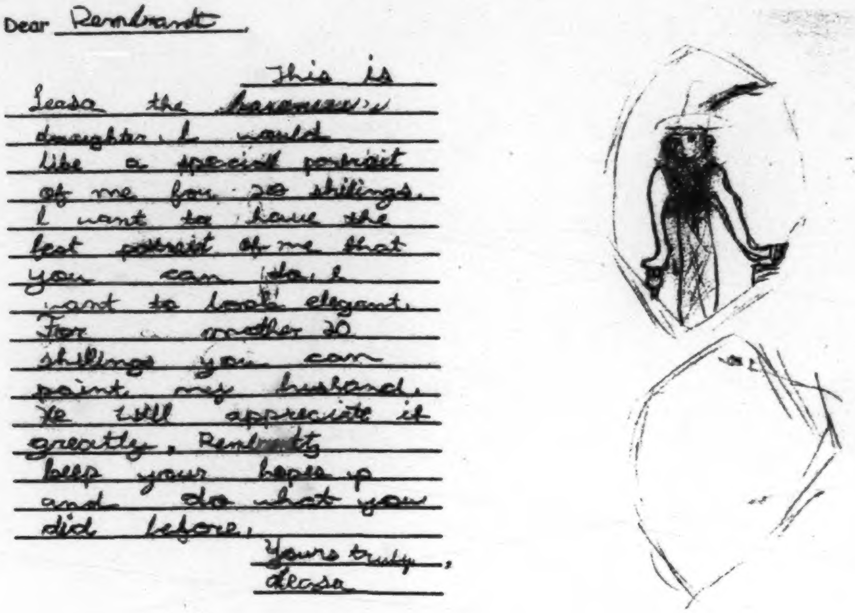
Dear Rembrandt

Feb 19, 1667

I absolutely loves your paintings. They were wonderful. I think you made a great choice. I hope things are getting better. If you need any help just ask your brother or your friend. I hope things get better. Your's great admirer...

,
your mother.

Figure Three: Grade 4 Student's Letter to Rembrandt

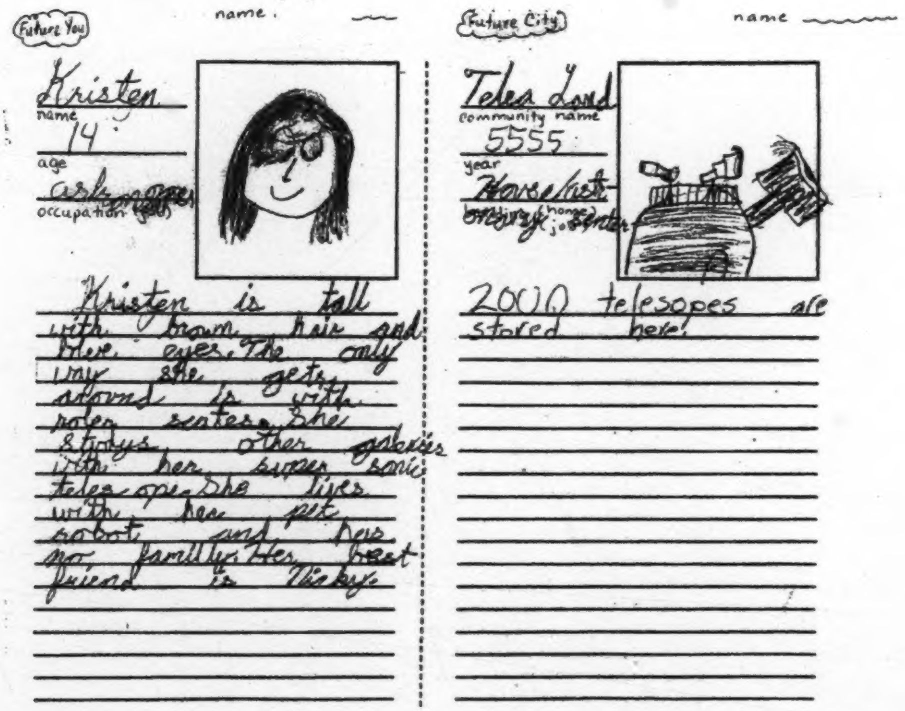


Dear Rembrandt,

This is Leasa the baronness's daughter. I would like a specil portrait of me for 20 shillings. I want to have the best portrait of me that you can do. I want to look elegant. For another 20 shillings you can paint my husband. He will appreciate it greatly. Rembrandt keep your hopes up and do what you did before.

Yours truly,
Leasa

Figure Four: An Alien Encounter – Developing a character and setting



Future You

name

Kristen
name
14
age
astronomer
occupation (job)

Kristen is tall with brown hair and blue eyes. The only way she gets around is with roler seates. She studys other galaxies with her super sonic telescope. She lives with her pet robot and has no familly. Her best friend is Nicky.

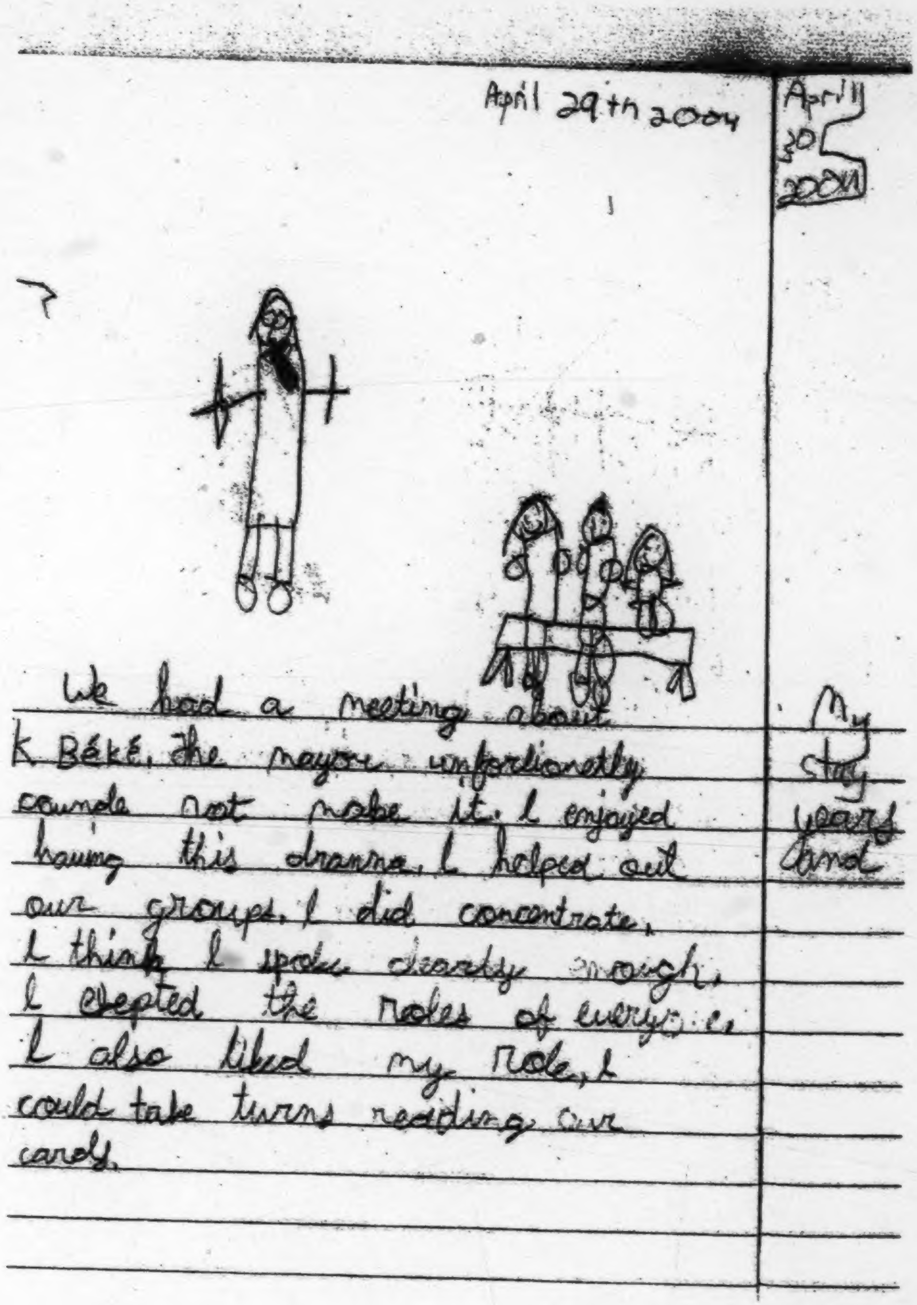
Future City

name

Telea Land
community name
5555
year
Horseshoe
building (home)
Observatory center
(job)

2000 telesopes are stored here!

Figure Five: An Alien Encounter – Journal Entry



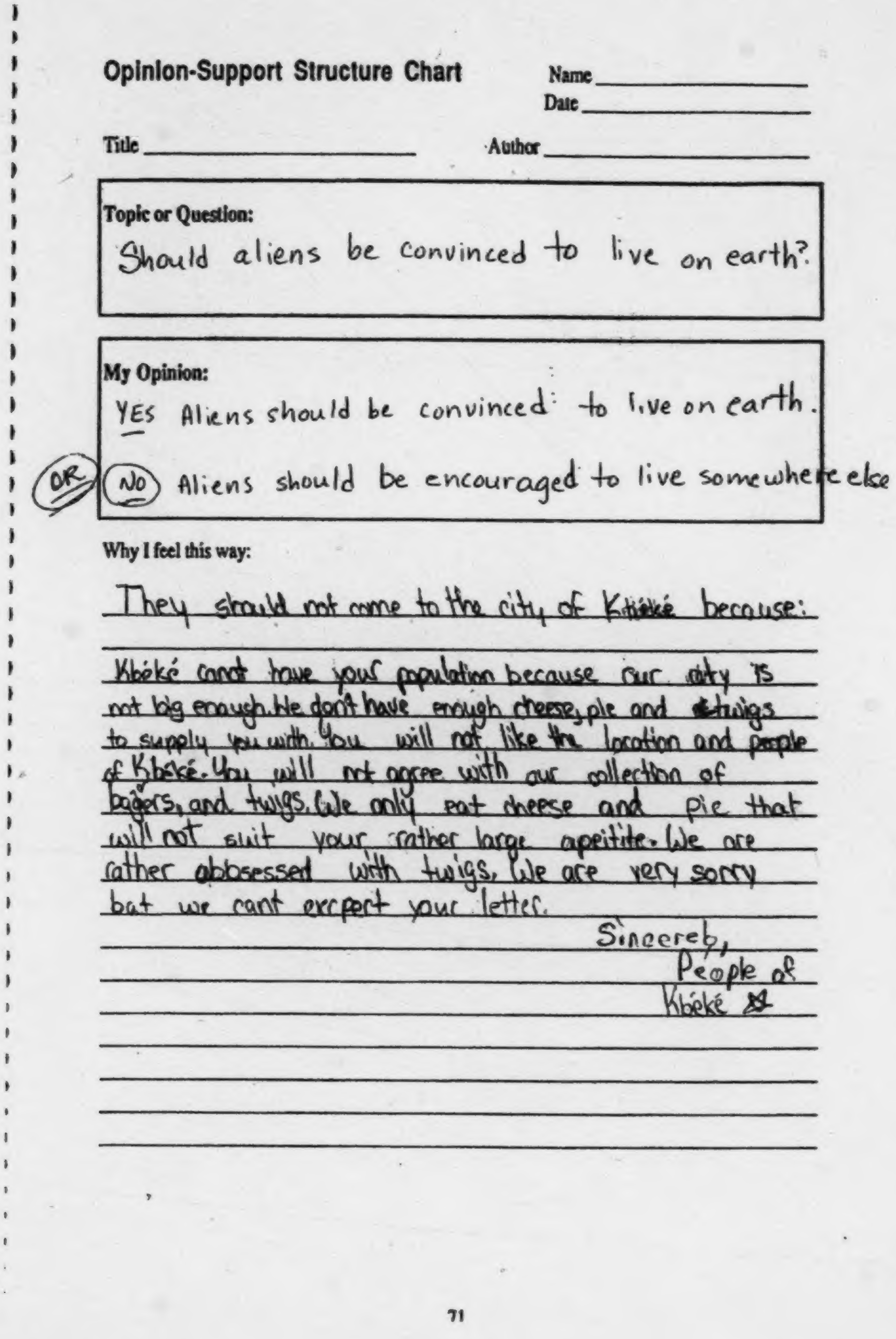
April 29th 2004

April 30 2004

We had a meeting about K. BÉKÉ. The mayor unfortionetly counde not make it. I enjoyed having this drama. I helped out our groups. I did concentrate. I think I spoke clearly enough. I ecepted the roles of everyone. I also liked my role, I could take turns reading our cards.

My stay years and

Figure Six: An Alien Encounter – Persuasive Speech



Opinion-Support Structure Chart

Name ____________________
Date ____________________

Title ____________________ Author ____________________

Topic or Question:

Should aliens be convinced to live on earth?

My Opinion:

YES Aliens should be convinced to live on earth.

OR

[✓ NO] Aliens should be encouraged to live somewhere else

Why I feel this way:

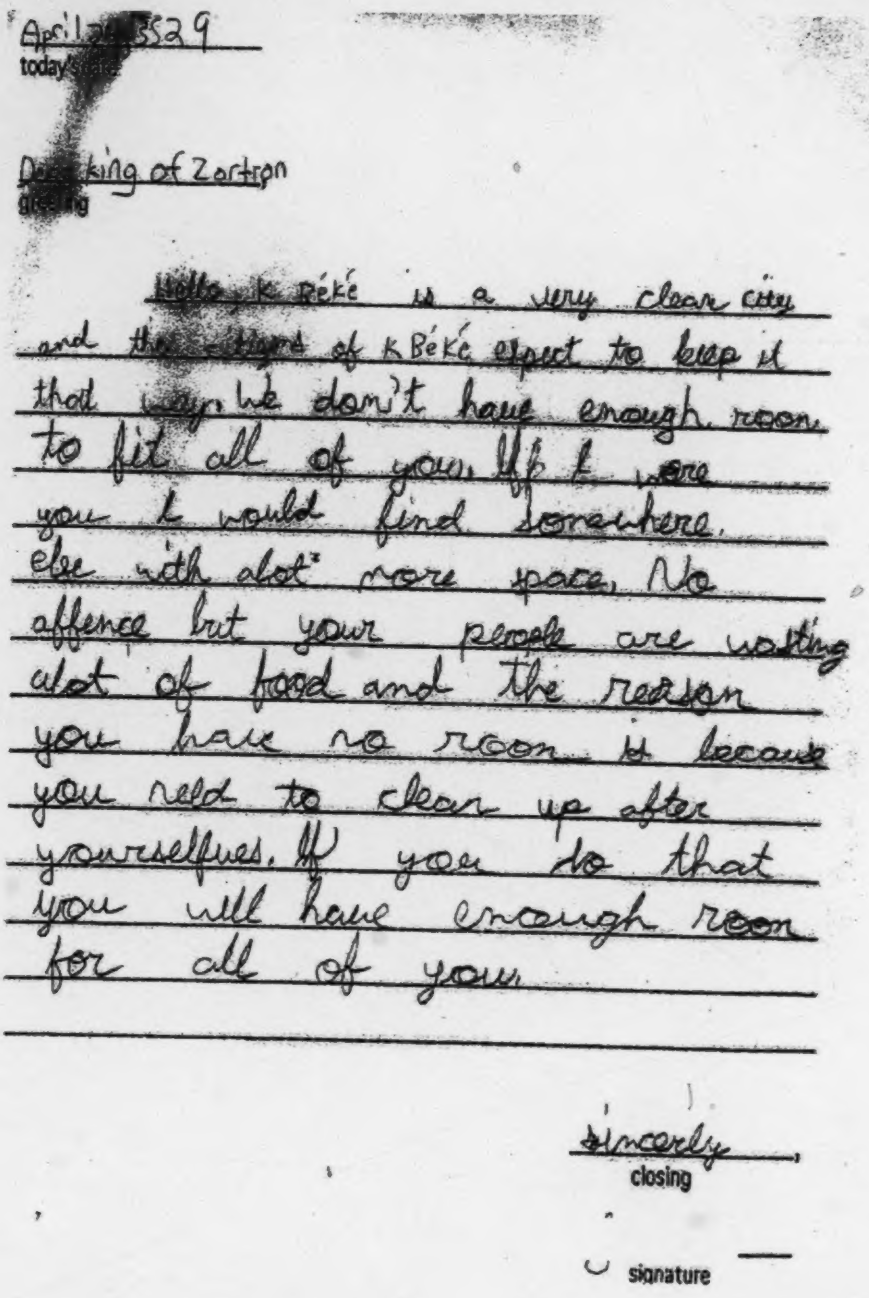
They should not come to the city of Kbéké because:

Kbéké cant have your population because our city is not big enough. We dont have enough cheese, pie and twigs to supply you with. You will not like the location and people of Kbéké. You will not agree with our collection of bagers, and twigs. We only eat cheese and pie that will not suit your rather large apeitite. We are rather abbsessed with twigs. We are very sorry but we cant excpect your letter.

Sincerely,
People of
Kbéké

71

Figure Seven: An Alien Encounter – A letter to King Zortron



April 2[illegible] 3529
today's date

Dear king of Zortron
greeting

Hello, K Béké is a very clean city and the citizens of K Béké expect to keep it that way. We don't have enough room to fit all of you. If I were you I would find somewhere else with alot more space. No affence but your people are wasting alot of food and the reason you have no room is because you need to clean up after yourselfues. If you do that you will have enough room for all of you.

Sincerly,
closing

signature

Figure Eight: Potions of a Panting Cat – A Soundscape Experience

Potions of a Panting Cat

It all began in the tower of doooooooom... Inside the dark, misty, scary tower of doom, bats flew and the moonlight crept into the windows. The tall tower twinkled when the stars' light hit and shone on it. Inside the mad scientist worked on his new formula. Rubbing his hands together, the mad scientist looked at his new creation, put it up on his shelf and walked into his old library to look around.

The mad scientist had a big bright orange afro and has very long fingers with huge teeth. His eyelashes stuck out two feet. His head was bigger than an air balloon and he wore a small top hat the size of a peanut.

As the mad scientist skipped out, his black cat with big and round vampire red eyes sneaked into the dark laboratory, looked around at all the bubbling potions, jumped up to chase some squeaky rats, and began to purr with excitement looking at the new formula the mad scientist developed to take over the world. Just then, the mad scientist returned and yelled at the cat to leave the lab. It was too late. The cat knocked over his special formula and lapped it up quickly. The cat turned into a PANTING CAT!

Racing back to the lab, the mad scientist grabbed his antipotion needle and injected the panting cat. Instead of turning him back into a cat, the panting cat began to shrink. Grabbing another needle, the mad scientist tried again to turn him back into a cat. Instead of turning him back into a cat, the panting cat began to breathe fire.

In his last attempt to return the panting cat to his cat form, he grabbed a formula off his shelf. Instead of turning him back into a cat, the panting cat began to shoot yarn balls which began to cover the world with yarn. What a disaster!

Since the whole world was covered in a thick layer of yarn, all the grannies of the world got together in a knitting club and made clothes for everybody and freed the earth. The scientist, who of course was still mad, took an anger management classes. Since the panting cat liked to play around with yarn, the mad scientist genetically developed a yarn ball that made the panting cat friendly so he could have the panting cat as a pet.

Please sit back and enjoy the musical soundscape for our story, "Potions of a Panting Cat".

An Extract of Talk: Dr Yakkity Yak and Other Talkers

Andy: When we were doing our animal research projects, sometimes you just sort of well . . . you know all the stuff and you're like, I know this, I can do this project and then you just tell everybody oh, this is what polar bears do, but if you're acting it out, like pretending you're somebody very important and you know everything, then it's more . . . then it's more interesting because I'm an expert and they did this and you're all dressed up and it's more fun.

Leonora: Yes, I remember your Scottish accent.

Yakkity Yak: Like Andy said, when someone is just talking normally it gets kind of boring and it's just lost, but when we acted it out, it's more fun to listen to other people's comments when they're acting like a professional scientist or whatever.

Cucoo: Yeah, and it also kind of built your confidence because you felt more professional. You felt like . . . you knew this and that's what you were going to tell.

Andy: I have something to add to Cucoo – when . .. if you just say this is what polar bears do – they eat seals, it's just plain. But if you dress up and stuff it's more fun and you think if you act like a professional, you feel like you're a professional person of polar bears or something and you think I know all this stuff, I should help or teach them.

An Extract of Talk: Writing and Drama

Andy: When we did our drama activities and then we went back to write, all the ideas were still in our head and we remembered everything and everyone had such good ideas and they were all different and stuff. So we could think about them over again and it would help us so we're not thinking "what must I write" and we used those examples.

Yakkity Yak: When we were doing *The Doll* for our stories, we would do this is the beginning, the middle and the end drama and you just put your ideas down but it's just ideas that pop up in your head. When you do a drama, these ideas that pop into your head, they become more because you go into that character and so you feel like what they're felling like and it sort of makes you put more expression into it.

Leonora: I remember that whole notion somebody raised in our first interview without the tape recorder about drama becoming the story plan. Who spoke about drama as the story plan?

Andy: It was Brianna.

Leonora: Was it you Brianna?

Brianna: Yes.

Leonora: Would you mind talking about that again?

Brianna: It helped you realize what you wanted to do in your story and say I wanted to have a tornado and be just quick you know. Okay, there was a tornado. But once you act it out, you see the details and all the stuff that they had to go through and then you realize that's not going to be that great to read.

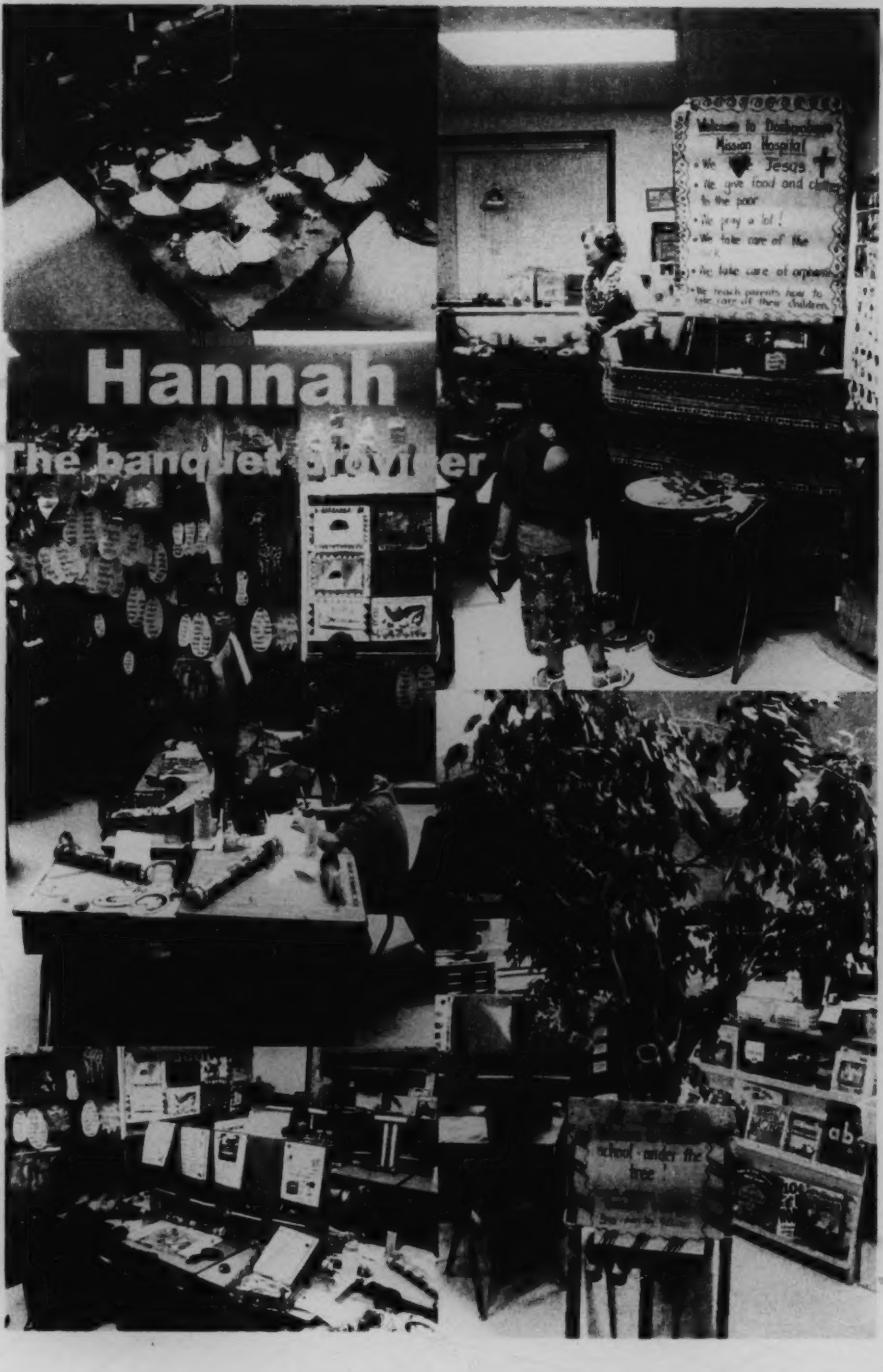
Yakkity Yak: I think it's easier like instead of just discussing everything like what we're got to write, it's . . . I think it's interesting . . . more interesting to act it out instead of doing a boring discussion.

Andy: Yeah, it's boring just to talk about it.

The girls continued to talk about the relevance of acting out the experience in order to feel the details. Later in the conversation they began to talk about the experience through drama versus teacher talk.

Andy: With the drama it was very easy to figure out what you wanted to do and also you could . . . it was just fun. It wasn't like sitting there and listening to the teacher talk about add detail, add metaphors, add this and that . . . and when you finally actually get to do that, it's more fun because you feel like if you wrote "That was terrible!" and then you don't really describe it or what it was or what it was about, then it's not really interesting. Like the reader would just get bored and just say "I'm not going to read this anymore."

Brianna: I think that if you just talked with your teacher talking about what you have to add to the story, it's like when you go back to your desk, you don't know what you're going to do, you just know that you have to add like similes and metaphors and stuff like that. But, like if you do the drama, you actually have an idea of what you're going to do.



Hannah

The banquet provider

Mission Hospital
We ♥ Jesus
We give food and clothes to the poor
We pray a lot!
We take care of the sick
We take care of orphans
We teach parents how to take care of their children.
school under the tree
ab

CHAPTER FIVE
HANNAH'S LANGUAGE LEARNING ENVIRONMENT

HANNAH: THE BANQUET PROVIDER

> . . . the very first thing that came to mind is that I'm the provider of a banquet. . . the banquet is all your senses and that's really what I try to have in my classroom. . . because even at a banquet there's music or there's something happening. So for me, I was just thinking that's what I'm trying to provide the children – a huge smorgasbord or a banquet of such a variety of experiences and drama is one way certainly of bringing that in.
>
> (Final Interview, Hannah, 2004)

Hannah is a teacher who delights in teaching. The metaphor she selected reveals so much about how she views her teaching and the world around her. In my envisioned collage, I would place her silhouette in the centre next to Kelti, the tall child. Her exposed back would reveal words that represent her attributes as a creative, imaginative nurturer who entices her students to partake in a banquet of learning opportunities. I would also place photographed images of her classroom and her students onto her silhouetted figure. In my written design of the collage, I do not spend time tracing similarities between the figures but treat each figure as unique. It is the uniqueness of each symbolic figure that I attempt to construct. The children who participate in the dynamic dance of learning with Hannah are important so their voices have a place in this written design. As the designing of the collage develops, I become aware of the layered depth that exists between the planned curriculum and a living one. Hannah's' metaphor provided me with the opportunity to delve into her teaching and her students' learning in depth.

My imagination constructed images of banquets. I became fixated not so much on the final delectable display of food sumptuously arranged on tables, but on the planning and preparation for such a feast. The banquet image, in Bakhtinian (1984) analysis, is connected to the social body's interaction with the world, with speech and with the victory of collective labour. Hannah as the provider of a banquet is cognizant that it is the social and cultural interactions and practices that she makes available that will influence her students' individual organizations of what they know (Bruner, 1986; Vygotsky 1962, 1978; & Wells & Chang-Wells, 1992). Seeing Hannah work with her grade one students through a number of dramas, it became apparent to me that drama was not just confined to her language arts program but was used to support learning in other areas of her classroom curriculum. Hannah's warmth and enthusiasm invited her grade one students to join in the feast of learning. Their faces glowed as they eagerly participated in an array of well planned learning moments.

Through Hannah's self-selected metaphor, I began to find threads in the data that I collected. In order to organize my thinking, I first focus on Hannah's thoughtful planning. In this section, I focus on how Hannah integrates language into other areas of the curriculum by using drama as a foundation. I also focus on the complexity of creating the metaphorical reality of a drama by addressing a lesson that Hannah felt had not been successful.

DRAMA AS A FOUNDATION FOR PLANNING

> I'm thinking as part of my curriculum I want them to develop some strong feelings and some opinions about things, then I have to think what book am I going to use, how am I going to use the drama, which pages am I going to use to have them acting out that drama. . . It's not everyday you're just standing up and just throwing some drama in here and throwing some drama there. As soon as you're planning a major unit, you're making sure that drama becomes foundational in that unit, both fulfilling the humanness of that unit and the feelings that arise and so on.
>
> (First Interview, Hannah, 2004)

Hannah has developed a classroom culture in which teaching and learning are a collaborative enterprise. Her belief in integrating language across curriculum bridges her students' life at home and life at school. The students in Hannah's classroom can apply their learning to their whole life whether at school or at home. She creates this type of classroom culture by identifying themes that she believes will be worth spending time on with her students. Dewey (1956) states,

> From the standpoint of the child, the great waste in school comes from his inability to

> utilize the experiences he gets outside of school in any complete and free way; while, on the other hand, he is unable to apply in daily life what he is learning at school. (p. 75)

The students in Hannah's classroom do not experience this mismatch between home and school because the themes that Hannah plans are broadly based. Hannah takes into account the different ways of knowing that individual students have in her classroom. I believe that her metaphor fits well with drama's role in providing students with social interaction with others. Her well planned banquet of drama activities means that her students learn from an early age how to collaborate and cooperate with others. Hannah's grade one students are not on the sidelines of learning processes. They are active participants who come in to either nibble or indulge themselves. However, it is the way that Hannah's students are provided with opportunities to use the potential of language to communicate their meanings to others in their culture that became of central importance to me in this study. In order to discuss how language was integrated through drama across the curriculum, I provide a teaching scenario. The scenario provides me with the opportunity to describe the children's active and direct engagement in language learning.

A Teaching Scenario: *The Lorax*

The students in Hannah's classroom have been busy for a number of weeks working on the thematic unit "Being Responsible Users of Our Resources". Hannah used a variety of children's literature to activate learning about this topic. One of the books that I observed being used by Hannah was *The Lorax* by Dr. Seuss. This is the story about the Once-ler who, through greed, destroys the natural habit of the swans, fish and bears. He does this by chopping down the beautiful trees. The Lorax attempts to stop the Once-ler from "biggering and biggering" his factory but to no avail. Eventually, all the animals leave their homes. When I entered Hannah's classroom, I noticed that she had placed an outline of the planned lesson on chart paper on the board. (See Appendix C: Hannah's Planning Outline #1, p. 300.)

Hannah played an audio tape and the students made their way to the carpet in another area of the classroom. The tape the children were listening to was a religious tape with a song that went "Do to others, do to others. . ." The students began to clap and sing along with the tape. Hannah then led the class in prayer. As explained earlier, Hannah teaches in a Christian school and therefore uses song and prayer as part of her school day.

After the prayer, Hannah read the book *The Lorax*. I was impressed with how well the whole class attended to the reading. Hannah read with expression using her voice effectively as she read. The characters were given life as Hannah changed her voice for each one. After the story was read, Hannah asked the students to spread out around the room. She told them that they were trees in the forest and invited the students to make noises that would be heard in the forest. The students had not encountered me as observer before this time so they were initially shy. In order to alleviate this problem, I became a tree in the forest with them and began to make noises as well. After a few minutes of participating with them, they slowly began to ignore me and were totally involved in the activity. I participated in the first few activities.

Once the students had settled into role as the trees, Hannah went around and did 'voices in the head'. She pretended that she was the Once-ler and began to chop the trees one at a time. They were instructed to freeze when Hannah said, "Wack" and the tree she was cutting had to say what it was thinking. Being an active participant meant that I could not record what was being said. I had made the decision not to use the tape recorder because of the students' initial discomfort with my presence. However, all the students responded as they fell to the floor and stayed there until the Once-ler had chopped every tree. I was also chopped down and said what I felt as the axe cut into my bark.

After this activity, Hannah invited her students to sit at the whiteboard. Hannah had drawn the trunks of the Truffula trees on the whiteboard and had placed large paper cutout tufts on the trees. She invited the grade one students to share what the trees had been thinking as they were chopped down. The following was written on the paper tufts:

- "Please don't cut us down. We don't want to be cut down."

  Hannah said, "The trees are speaking so we will use speech marks."
- "Gooo!"
- "You're selfish!"

  Hannah said, "I'll put an exclamation mark."
- "Please don't cut us down. I'm too precious!"
- "My silk is too precious, you'll ruin the forest."

  A student explained that there were two meanings to the word ruin and she explained both. She stated that "ruin" could be a broken building or it could also mean to break something.

Hannah said, "Yes, there are two meanings, one is a noun and the other is a verb." She continued writing the students comments on the tufts.

- "I'm just a baby tree."
- "I want my mommy."
- "Please don't cut me down because there's a squirrel living inside of me."
- "Can you tell me if there is a crocodile behind me."
- "You're mean!"
- "I think I'm going to be sick."
- "I've wanted to be chopped down."

Hannah said, "I'm going to put this one over here because God did give us trees to use." Hannah then started writing on another tuft creating a new tree with this one statement.

- "There's a lizard living inside me."
- "I'll do anything to keep my beautiful silk."
- "I'm not a hotdog!"

Hannah asked the child to explain what she meant. The student said that she did not want to be burnt in the oven.

- "Shame on you!"
- "Help me!"
- "Don't worry friends, God's with us!"
- "Chop me down first."

Hannah asked the student to explain why he wanted to be cut own. The student responded, "Because I want to know what it is like."

- "Make me into firewood."
- It's okay to make me into paper."
- "Make me into maple syrup."
- Make me into a house."

Hannah placed these last few statements on the separate tuft that depicted various uses people make of trees while the other tufts represented the trees crying not to be cut down. The students still had more ideas and some had shared more than one response. Hannah then asked them to read what they had written. After the first read through, Hannah said that what they had written sounded like a poem. She read it to them again while the students followed along with her. I was impressed because the cries from the first three tufts did indeed sound like a poem. The students then began to add more ideas to the tuft that represented the tree that was useful to people. They added words such as make me into a wooden bowl, furniture, sticks, staff, teepee, desk.

After this activity, the students returned to the carpet and Hannah showed them a chant she had written on chart paper. The following was chanted:

Gluppity Glup (2)
Schloppity Schlop (2)
Wack, Wack, Wack

Students chanted the words and added actions while walking around the room. They really enjoyed the" wack, wack," part of the chant and eventually only chanted "wack, wack, wack." Some slithered on the floor. Hannah used the word "freeze" and immediately went into role as the Lorax. This was sound drama management as she brought them back not by telling them to sit still but by requesting from within a role a different attention. The students became the animals in the forest while Hannah in role as the Lorax interviewed the students. She asked them to explain what their lives were like now that the Once-ler had destroyed their home.

Fish: I can't swim in this mud.
Swan: I hate this smoke.
Swan: I can't fly in the smoke.
Fish: I can't swim because I can't breathe.
Fish: I can't breathe when I go deep.
Fish: I can't breathe in this mucky ucky old water.
Lizard: We lizards can't fly because of the smoke.
Tree: I want to go home and not be chopped down."
Swan: I can't swim in this icky, wicky, gluppy, whatever . . ."
Tree: What's happening to us?

It was getting close to recess so a few students were beginning to get restless. Hannah let them get their snacks and sit down in their desks. The shared writing and reading and read aloud were a great part of the morning activities. Every child had spoken, listened, read what was on the chart paper and board, provided many ideas of their own, and had been actively engaged in presenting these ideas. The oral language frequently became printed language on the board or on chart paper.

While the students were at recess, Hannah put cloud cutouts on the students' tables as well as a number of speech bubbles for each student. Once the class was settled, Hannah pointed at the chart from the morning with the Gluppity Glup chant on it. They began to chant once again. Hannah used her voice effectively with the class. She spoke quietly and then less softly but always with expression. Hannah introduced the part of the story where the Once-ler was "biggering and biggering". She asked the students to think about how the various animals felt. How did the swans feel leaving the only home they knew? What are they saying and thinking as they leave? Hannah pointed to the various pictures in the book depicting the animals' departure. She then divided the students into groups. Some groups became the Barbaloots while the other groups were swans and fish. The groups were seated on the floor around the classroom. Hannah took a speech bubble to each group. The Barbaloots speech bubble had the following words: "Crummies in our tummies, owie, owie, ow!" The Swans had "Smoggy smoggy smog, cough, cough, cough." And the Fish had "Gummy, gummy, gills, glumpy, glump, glump."

Hannah took the role of the Lorax and told the animals: "You animals are suffering. I'm going to see the Once-ler." Hannah then showed each group a picture of their animal leaving the forest. She asked them to create a tableau or frozen picture of their departure. Hannah's teaching assistant worked with one group while Hannah moved among the other groups. Each group successfully put together a tableau and chanted the words from their speech bubble. When they presented their tableaux to the class, Hannah touched them on the shoulder and they did 'voices in the head'. The swans froze, chanted their lines, and then as touched said,

"Shame on you!"
"You ruined our home."
"I'll get revenge in time."

"I'll get you next time."

They finished by chanting their lines "Smoggy, smoggy. . ." The same pattern of response was used with each group. A group of Barboloots did 'voices in the head' and said the following:

"Goodbye, I'm going to get the guy with the green hands."

"Just be quiet!"

"You're dumb."

"Crummies in our tummy, owie, owie, ow!"

The fish response to 'voices in the head' was:

"Bye, bye, home."

"I'm so sad, what have you done to my home?"

"I'm going to get you back."

"I wish I could stay here."

Goodbye cruel world."

"Gummy, gummy gills, glumpy glump glump."

Hannah then asked the students to return to their tables. She explained that she wanted them to draw a picture about the world that had been created by the Once-ler's greed. They had to draw an image of the place they were leaving. She explained that she had cut out speech bubbles which they would use in the picture. Within the first two to three minutes most of the students were actively involved in drawing. Hannah pointed out to me that Caleb, a child in her room with Asperger's Syndrome, was highly focused on drawing. Hannah stated that it was unusual for him to be this engaged for an extended length of time.

I noticed that the students spoke in their groups about their drawings and referred to parts of the story as they were drawing. Some students elected to draw in their own speech bubbles and were writing many of the statements that were made within the course of the drama. Hannah mentioned to me that they were definitely engaged in the drawing for a longer than usual period of time. She also pointed out that a student with fetal alcohol syndrome who usually enjoyed worksheets turned down a worksheet and asked if he could do a second drawing. The student had repeated Kindergarten because he had severe speech problems so Hannah was delighted that he had been so actively engaged in the drama. She also felt that he was working at a much higher level of understanding than previously observed. According to Hannah, something had happened for this student during the drama lesson.

As I circulated around the room, I was impressed with the amount of detail each student had in his or her drawing. (See Figures Nine and Ten, p. 157.) The story was depicted in vivid detail. I had no doubt that they were operating on a higher level of thinking as they began to discuss parts of their drawing with me. The detail and added information showed me that these children were already evaluating parts of the story. As they worked on their drawings, I noticed that many of them returned to the book to look at the pictures. Hannah also has books on how to draw in her room and many students were using these to draw fish and birds. As students completed their drawings and writing, Hannah stapled their clouds to a now growing image of the story on a bulletin board. The trees from the shared writing were also placed on the display board. I left Hannah's students and her that day, amazed at the language rich environment that had been created when drama is foundational to planning. When I reflected back as I reread the data, I realized that Hannah was an interdisciplinary thinker and planner. Through interdisciplinary planning, she could invite her students to participate in a banquet of balanced learning experiences.

Integrating Language Across the Curriculum

In the scenario, I have provided a description of how Hannah provided her students with the opportunity to explore the cause and effects of depleting the environment by transacting with the story *The Lorax*. She had helped her students learn about themselves as well as others as they worked cooperatively with each other. They listened to each others comments and watched each other delve into issues about being responsible users of resources in our environment. Hannah had created and provided a wide range of interactions. Her thematic unit allowed for and promoted authentic language use in the classroom. The six language arts i.e., listening, speaking, reading, writing, viewing and representing were not treated as separate activities but employed by her students in an integrated way. (See Appendix B: Hannah's Language Arts Outcomes, p. 294.) Concepts and relationships spanned curricular areas and were investigated in a coherent way by the students. Perhaps the most critical aspect about Hannah, the banquet provider, is that she collaborates with her students in her classroom. She became part of their role playing by becoming various characters in the story. In the teaching scenario, Hannah planned in such a way that her students became active meaning makers as they collaborated with her to make sense of *The Lorax*.

Pappas et al. (1995) posit that the integrated language perspective is based on three major interrelated principles. The first principle is that children are constructive learners who are active meaning makers. The second principle is that language is the major system by which meanings are communicated and expressed in society. The third principle is that knowledge exists in each individual's mind. The knowledge that we possess has been constructed through our interaction with the social world. Our knowledge is not static but constantly changes over our lives. Hannah does not look at programs which have been created generically for all children. She looks at her students as learners and pays close attention to how they learn. During my visits to Hannah's classroom, I came to understand that Hannah was a teacher who reflected upon and experimented with her curriculum. She was fully aware of the way her students interacted within the activities that she had selected and was ready to guide and support them when they began to flounder.

Dyson's (1986) notion of teaching being a dynamic interactive dance is an image that comes to mind when I think about Hannah and her students. Hannah and her students interact in a dance to create activities that drive the curriculum. Dyson suggests that teachers need to deepen their "understanding of classrooms, language, learning, and the learner, not only through keeping informed of the insights of others, but through critically observing the responses of students to [their] teaching efforts (p. 141-142). Hannah's planning is sound and her use of drama as foundational brings language into the centre of her students learning. The way that Hannah focuses on her students as learners is by working with an interdisciplinary curriculum. Tchudi (1994) defines the interdisciplinary curriculum as follows:

> The interdisciplinary curriculum – also known as language across the curriculum (Stephen Tchudi, 1991 a; Stephen Tchudi & Susan Tchudi, 1983; Stephen Tchudi & Margie Huerta, 1983) – emphasizes the role of reading and writing throughout the curriculum and seeks to establish relationships among

> all curriculum subjects. Although children's individualized reading and writing activities often allow them to make connections among various aspects of the curriculum, the interdisciplinary curriculum is structured so that students are encouraged to explore and discover these connections. Both the interdisciplinary curriculum and the literature-based curriculum use the *thematic unit* to organize class activities and materials. (p. 32)

Hannah focuses on a broad range of subject areas to activate authentic language experiences for her students. In the first interview, she discussed her thinking.

> I was talking with you about *The Lorax* by Dr. Seuss. I also like *The Wump World*. This is what I'm using right now because we're doing buildings, grade one buildings, but it's cross-curricula because I'm doing it in all subject areas including bible class, language arts, building in science, and it's part of social studies. We're just doing a whole cross-curricula building unit.
>
> (First Interview, Hannah, 2004)

In the teaching scenario, I observed Hannah's students involved in active learning for two hours. During that time, the students had participated in a read aloud, in shared reading and writing, in chanting, in presenting their thoughts and feelings of various animals and characters in the story, and in completing a drawing with dialogue placed in speech bubbles. Throughout the drama activities, the students were engaged and were responsible for keeping the drama moving forward. Hannah did not expect the students to act out the story. Her intention was to involve them in the concept of being responsible users of our resources. She was pleased with how the lesson progressed and was impressed by how much her students had experienced from the drama. In her reflection journal she wrote the following:

> *I was extremely pleased with how the children responded to this book – I chose "The Lorax" specifically because it's a continuation of our theme "Being Responsible Users of Our Resources" (still within our integrated Building Theme). I like to give the children the opportunity to see the bigger picture as opposed to "Let's build with paper today" or How can we build a bridge between desks with these materials" – Yes, valuable perhaps in their own way – but I feel that the DRAMAS we have done with "The Wump World" and" Farewell to*

> *Shady Glade" and now with "The Lorax" – the children are, even at this young age, catching onto a fairly complex topic – conservation, importance of replenishing. We spent all morning doing drama and the children were completely engaged – surprised me with their insights – but I doubt there would have been anything close to the depth of their thoughts, feelings and expressions had we just discussed the story. The children experienced the emotion of the animals in the story (losing their environment) and are all able to express opinions about being responsible with resources. And they have (perhaps for the first time ever) experienced emotions about irresponsible use of resources.*
>
> (Reflection Journal, Hannah, 2004)

Hannah raised an important point during our conversations and in her reflection journal. She proposed that "*drama is like literature circles come alive*". Later, I discuss this notion in greater depth. However, to me it was important that drama had created the lived through experience for Hannah's students. I recorded as much of the talk as I could as it unfolded in the lesson. Once again, I am struck by the active speaking and listening environment that is generated during a well planned drama. Hannah felt that drama increased the confidence of shy students. In her reflection journal, she wrote that *"students that are shy are definitely coming out of their shells finding that it comes naturally to them. They don't have to try – just play."* It was also interesting to note that Hannah made special mention of one of her students with special learning needs. She wrote

> *I mentioned to Leonora that George my F.A.S. student doesn't even like to draw and yet he did 2 posters both incredibly detailed, and both demonstrated that in spite of his usual poor comprehension of stories, having done the tableaux, re-enacting parts of the story in sequence – helped him considerably to organize his thoughts, and produce two meaningful drawings – something that in the past has often been difficult for him.*
>
> (Reflection Journal, Hannah, 2004)

The posters that Hannah mentions were completed at the end of the drama activities (see Figures Ten & Eleven p. 157-158.) Both Hannah and I were amazed at the length of time the children remained engaged in making their posters. Hannah indicated that it was a great deal different from her experience with her students if she had only read the story and asked them to draw a picture of their favourite part. She was also very pleased that while the students were doing the drawings their conversations were totally on topic and they continued to discuss the story.

The language across curriculum through drama experience was a lasting experience for Hannah's students. In her reflection journal, she wrote at length about this.

> *Through "living" the story, the children came to conclusions and solutions ON THEIR OWN about being a responsible consumer and they were able to express why. This is a far more engaging approach and more meaningful than simply teacher teaching "let's learn about the 3 R's – Reuse, Reduce, and Recycle" – through the drama the children constructed MEANING through the experience – very cool, very powerful! - MEANING along with powerful emotions.*
>
> *Weeks later the children still remember in DETAIL the story – the sequence AND have strong opinions about irresponsible builders (we were recapping as we started our new unit "Needs of Plants and Animals") – and doing a study of animals that build their homes. . . . I doubt if I'd just READ the story once to them, and had a conversation about the story that after 6 weeks the children would still remember so much detail. The fact that they "LIVED" it helped them LEARN and REMEMBER – Remembering takes place when EMOTIONS are involved and emotions are high in drama.*

Hannah's description of how her students had constructed and reconstructed what they learned suggests that the lesson had transformed her students into citizens who were becoming more critically aware of the world in which we live. The NLG (2000) suggest that lessons should be planned so that student learning is transformed. Hannah places a great deal of emphasis on the importance of emotions and feelings when her children learn through drama. Vygotsky (1986) suggested that underneath the written or spoken text lays the subtext of thought and emotion. Part of Hannah's students' transformed learning arose because of the powerful feelings and emotions that they experienced through drama. In chapter eight, I explore the notion of transformed learning in greater depth.

Booth (1994) states that a complete language arts program consists of three independent modes: talk; literacy; and visual communication. It is his emphasis on talk that is important in this discussion about Hannah's thinking and planning as he states that we cannot take talk for granted. Talk is the integration of listening and speaking. Booth views the three modes of language arts as cyclical and continuous. He states,

> These aspects of language arts are cyclical and continuous; listening to a story leads to talking about it, illustrating it, reading similar stories, writing a new version, acting it out – which can lead to further reading and writing, perhaps within role, and more talk as children share and reflect on their own and other's dramatic insights. The language-based classroom reflects this interdependence of all modes of discourse and provides the context for it. Discovery, expression, and communication are the outcome. (p. 23)

Booth's description of the language arts as cyclical and continuous was clearly evident in Hannah's grade one classroom. The type of talk that the students were engaged in was exploratory talk. The children were speaking their own thoughts and coming to their own conclusions. Hannah respected what they had to say and listened with sincere attention. Tchudi (1994) believes that listening and speaking opportunities are critical to learning. Hannah pays particular attention to what her students mean as well as to what they say. When her students provided their thoughts in the head, if she was not sure what they meant within the context of what they were doing, she would ask them to explain. In the teaching scenario, she asked the one student to explain why he wanted to be cut down. She also asked another student to clarify what she meant about not wanting to be a hotdog. Hannah creates a good climate for talk and listening to talk by using drama in her classroom. She values what her students have to say. The students recognize that their responses are valued as they echo each others 'voices in the head' statements. What they say is also recorded and displayed in the classroom. Moffet (1968) suggests that interactional speech or conversational dialogue is the major means of developing thought and language.

Hannah's grade one students' natural interest in language provided her with the opportunity to further increase her students' delight in language. She used chants as a way for her children to play with their voices and word meaning. Hannah's well thought out dramatic activities are about speaking and listening. Fox (1984) states that drama provides children the opportunity to use language to ask questions, to make suggestions, to try to be friendly, to give opinions, pretend to be others, to demand things, to boss each other around, to organize themselves through problem solving and to reflect on what happens (p. 2).

Hannah uses drama to develop her students' imaginations. They use their bodies and their language to express meaning, and to physically engage in the story and concept they have encountered. The Lorax drama provided the students with a frame to begin imaginatively thinking about resources and people's misuse of resources. The drama frame brought a difference to the work because the students had to "think from *inside* the responsibility of a situation rather than to think it over and about it" (Heathcote, 1980, p. 9). By creating the dramatic frame, Hannah had placed the context firmly in her students' hands. Through imagined experience, the students experienced the awe of the occasion as they met with the Lorax or as they were chopped down by the Once-ler. Hannah realizes that the development of language relies on language use within meaningful contexts that allows for emotional response. Her concern therefore is to develop contexts which will provide opportunities for growth in language through meaningful use. Donaldson (1978), in *Children's Minds,* suggests that it is the extent to which the child's language is embedded in the context of events which makes the difference in the development of language use.

In the next section, I describe and discuss a planned lesson that, in Hannah's way of thinking, was not successful. Both Hannah and I felt that this was an important incident in this study to share with the readers. The discussion provides an example of the intricacy of incorporating drama as foundational to curriculum planning.

The Complexity of Creating the Metaphorical Moment

In order to begin discussing the complexity involved in creating a drama with children, I begin with Hannah's reflections that she wrote after I had observed the integrated lesson titled "An African Safari".

> *This day was a very humbling experience for me, and I began to find more answers to questions why teachers are reluctant to do drama. I have in the past had some DRAMA flops – but it didn't matter – we just moved on – but when the*

drama is being observed it's a WHOLE DIFFERENT story.

Reflective Thoughts

1. *It's a good thing I have lots of good experience otherwise I would be reluctant to try again.*
2. *Very important that the TEACHER is able to DRAW the students into the drama – All my drama lessons with books have been way more successful – literature itself draws the children into "another world" – on this day I had "no story" – and actually no energy really to draw the students in. But had I read a story, even with my own lack of energy to do anything – I know the children could have "pulled" off a drama – they PLAY naturally.*
3. *If there is a lack of direction – the children can be lost – teacher loses "control".*
4. *It is not a pleasant feeling as a teacher to "lose control" – another reason why inexperienced teachers, or teachers without drama training would not want to do drama – I believe it takes a lot of training for most people – and a lot of practice, direction etc. – GUIDED DIRECTION.*

- *Teachers have to have experienced the benefit – the POWER of having been involved in a drama *(like Lulu) in order to know how it effects the ability to WRITE! – otherwise they would not realize the process that children go through that does positively effect the LEARNING OUTCOMES DESIRED.*
- *The writing and drawing after this flat drama was also flat compared to what I've seen this class do on other occasions – Many did not want to finish – they drew some quick pictures of animals – and simple sentences to go with them. "I saw a monkey." "I saw an elephant." No emotion in the writing.*

*(The Lulu drama mentioned by Hannah is based on the poem *What has happened to Lulu?* In Hannah's drama course, she had the opportunity to personally experience a process in which the question arising from the poem's title was explored.)

(Reflection Journal, Hannah, 2004)

The lesson that Hannah is discussing in her reflection journal was created in order to start her students thinking about an integrated unit that she had created as part of a school wide unit. Every grade in Hannah's private Christian school (Kindergarten to Grade 12) selects a country to study. The purpose for the study is to guide the students to learn about other countries, particularly countries that have unique needs. The school focuses on the notion of children as missionaries. The grade one students had eagerly embraced learning about Hannah's country of birth, Zimbabwe, and were encouraged by Hannah to take on the special project of collecting money for a children's mission hospital in need of mosquito nets. Once the money was raised, the mosquito nets were taken to a hospital in Zimbabwe by a group of missionaries who visited Hannah's grade one students. Learning about a country in Africa, provided Hannah's students with the opportunity to learn about animals in Africa which complemented the grade one science topic "Needs of Plants of and Animals" looking at animals who are independent of human care. One of the lessons that Hannah had planned was a lesson in which the students would be travelers' journeying to Zimbabwe. In order to reflect on the various issues raised in Hannah's reflection journal, I begin by providing a description of what I saw unfold.

A Teaching Scenario: An African Safari

An outline was on a piece of chart paper in front of the classroom. (See Appendix C: Hannah's Planning Outline #2, p. 300.) When I arrived, the students were busy working on math problems. Hannah took a few minutes to explain to me that the class had now begun to focus their study on a country. The children were keen to learn about a country in Africa. Hannah was thrilled because of her background and because her class loved learning about animals. As previously stated, Zimbabwe was their country of focus. Hannah's classroom was clear evidence of the work in progress. Little African huts had been built and an African village was built on a large 4x3 board (see photomontage). Hannah had also created an African museum with various artifacts from Zimbabwe.

A list of animal action words had been developed on the whiteboard: Pounce, spring, bash, scratch, leap, crawl, climb, chomp, stalk, creep, howl, chew, and so on. There were plus 40 words. When I saw the list, I remembered the first interview with Hannah where she spoke about the importance of vocabulary. I discuss Hannah's development of vocabulary in her grade one classroom in depth in a later section. An empty suitcase had been cut out and placed on the board.

Hannah invited her students to sit on the carpet. She explained to them that they were going on an imaginary journey to Africa and asked the students to take out their bags and pack what they needed for their journey. Some children went to their school bags but were reminded that they were role playing so they didn't really need an actual bag. All the students were immediately engaged in packing their bags. Some role played taking ornaments off the shelf and putting them in their bags. Hannah then called them together and asked them to share what they had packed into their bags. The following list was written on chart paper: Doll, camera, a net, hats and shorts, a water bottle, sandals, toothbrush and toothpaste, sunscreen, swimsuit, sunglasses and so on. Hannah asked the students to carry their bags to the car. She asked the children: What are you the most excited about seeing in Africa? They quietly shared with a partner what they really wanted to see. After sharing with a partner, Hannah invited the students to share their thoughts with the class.

After this activity, Hannah gathered the students together as if on an airplane. In no time at all they landed at the Harare airport, Zimbabwe. Hannah pointed at an imaginary bus that had met them to take them on safari and described the bus. She explained that the bus was painted like a zebra and had a roof that could slide all the way back. After the description, Hannah went into role as a tour guide. Soon the bus came to a stop and the children were allowed to venture out and do whatever they desired in the African bushveld. Some children decided to become the animals they had been talking about. A group of students went over to the model that the class had constructed and began to talk about the animals and the village that they had constructed. Hannah froze the action and asked the holiday makers to explain to her what they were doing. They explained that they were monkey's eating bananas, or crocodiles having supper.

Hannah settled the students by asking them to sit in front of the board with the list of animal action words. She asked them various questions such as: What chatters? What squeaks? The students found the words chatter and squeak on the board and gave appropriate responses. Hannah also demonstrated some words to them. The word stalk was demonstrated. Hannah then invited the students to stalk around the room. All the students were very lively so Hannah attempted to settle them by doing a sit down activity. She invited the students to write a song with her about what they were doing in the African bush. The following is a part of the poem that was created by the students.

I'm eating bugs

Crunch, crunch, crunch
I'm digging a tunnel
Scratch, scratch, scratch
I'm swimming
Swish, swish, swish

Hannah sent them away to be the various animals that would swim in the water. The students readily swam across the floor. Calling them back to the mat, Hannah led them in parallel action. They were getting dressed to go for a walk in the jungle. Hannah told them to put on their hat, shoes, and binoculars and to pick up their camera. They set off to take photographs of the animals. Hannah approached the children in role as an interviewer and asked them to tell her about the animal they were photographing. A few of the students had moved back to the model of a village and began to explain what they were seeing. Hannah after a while moved them back to the carpet and explained what they needed to do in their memory book. The children quickly returned to their seats. Hannah approached me and we had a very interesting conversation.

Hannah explained to me that she had stopped the drama as she was having a very difficult time. The students had been exceptionally lively and I could immediately sense that Hannah was not moving into the drama. The children were easily distracted by the world around them and I noticed that they were not as involved in the drama activities as in previous visits to the classroom.

- **Reflecting Back: The Missing Ingredient**

I have no intention of providing a personal critique of Hannah's lesson. In order to discuss this lesson, I return to Hannah's self-reflection on the lesson. From the reflection, I extract two areas for discussion. The first is the fact that Hannah perceived she could not draw the children into the drama. The second is that she felt that the writing the students completed after the drama had not engaged the children to the same extent as when they had lived through the experience.

Hannah's lesson began with the intent of taking the students to another part of the world. She had to stimulate her students into this imagined situation. Both the students' bodies and minds had to give shape to their experience. Through drama, Hannah had to move them into the natural world of play. Wagner (1998) states that the "criterion for determining whether it is a good drama is the same as the criterion for a good story: Does it create an imagined world that can be believed" (p. 27). Through play in drama, Hannah's students were expected to negotiate together a single vision about their trip to Africa. They had to embrace the emotions and sensations of a group of children who are going to travel to an exotic distant destination. Hannah points out that she did not draw the students into the drama. The "hook" that is essential in a drama lesson was missing.

O'Toole and Dunn (2002) discuss the importance of invitation into a drama. They state,

> You, the teacher, have your curriculum, what you want the children to end up knowing through the drama. This is 'the teacher's play'. The children have a purpose for the drama too – 'the student's play': they want the drama to be fun and interesting. Somehow you must arrive at 'our play'. (p. 13)

In order to create play together, O' Toole and Dunn suggest that a hook that moves the children to the desired outcome is an essential aspect. Hannah realized that she had not provided this hook for her students. In her reflection, she indicates that a story would probably have helped to create a purpose and setting for her students to use in order to enter the metaphorical moment.

As the observer, I noticed that the classroom had become a distraction to the children. There was an African museum with masks, pots, and other equally fascinating artifacts. The students had constructed an African village and their attention was drawn back to these centres during their role playing. O'Toole and Dunn (2002) suggest that the first thing that is necessary for any drama is the participants' ability to suspend disbelief. Hannah realized that because her students' attention could be distracted they had not suspended disbelief. They were still grade one students in a classroom in Edmonton. The dramatic contract was therefore being broken. The illusion of becoming a traveler had not been achieved. Drama educators are aware that children building belief in drama is voluntary and that drama is not something that can be rushed. O'Toole and Dunn posit that drama "tends to be very slow and low key rather than excited and frenetic" (p. 10). Building belief with students takes time. The students need to build belief in who they are asked to become as they venture into the drama.

Bowell and Heap (2001) state that in order "to explore the theme or learning area on which we have decided to focus, we need to develop a dramatic context" (p. 10). The dramatic context provides the fictional circumstances for the exploration of the theme. I believe that Hannah's purpose for doing the drama was to provide her students with a brief imaginative experience of being in Africa among the animals they were coming to know. The sense of play that had been prevalent in previous lessons was missing. Moving children into the world of dramatic play means that the teacher must be able to live in two worlds. The two worlds comprise the world of the drama and the world of the teacher who is leading her students into the exploration of a learning area. Winston and Tandy (2001) state that "things that happen in drama are playful" (p. vii). They suggest that drama and play is not one and the same thing. It is "from children's innate capacity for play, and upon the understanding they gain from participating in play, that dramatic activity can be constructed" (p. vii). Drama, because it is a cultural activity, brings together children's natural propensities for play and storytelling. Hannah's reflective comment about moving in through a story was sound. Winston and Tandy (2001) state,

> Stories are what provide dramas with their substance: the story a drama tells is the key to what the drama is about. Primary teachers do not need reminding of the power and significance of stories in children's learning. . . Stories can thus provide a teacher with ways of accessing important areas of the spiritual, social, and moral curriculum; and drama can help children linger among the ideas contained within a story's imagery, to engage more fully with the world the story creates. (p. 18)

Winston and Tandy (2001) believe that by using a story the teacher bridges the gap between the unknown and the known for the students. The story provides the students with characters to identify with, with places and events around which the teacher and her students can build the drama. According to Winston and Tandy, the right story can be a very powerful hook into a drama.

One of Hannah's ways of knowing that the students had not suspended disbelief was because of the difference in their writing at the end of the drama activities. The emotional residue that The Lorax drama had created in Hannah's students was not evident to Hannah in the memory books. She reflected on their simple sentences that were written such as "I saw a giraffe." Further, the students were not engaged for more than ten minutes. Hannah could immediately detect the difference. O'Toole and Dunn (2002) suggest that drama can provide "a marvelous stimulus for writing in role that can overcome the lack of confidence and enthusiasm of some students to put pen to paper" (p. 23-24). This had been Hannah's usual experience with drama and writing. In order to understand the difference, Hannah felt that it was essential for teachers to first understand the power of drama to provide the writer with a voice and emotions to write effectively. The lesson that Hannah planned, had a few ingredients missing. A few of the students did not voluntary move into the drama. Hannah stayed on the periphery. She knew that the drama had not worked. In future, Hannah would have to restructure the lesson to include the hook that would bring the students into the drama. Maybe she will find a piece of children's literature that will provide the context. Knowing Hannah, the banquet provider, she will find the missing ingredients so that she can invite the students to more readily participate in the banquet of learning.

In the next section, I explore Hannah's notion about drama being the literature circle come to life. I extend the notion of how a good story can provide the hook for students to suspend disbelief.

DRAMA AS A LITERATURE CIRCLE COME TO LIFE

> ***DRAMA*** *is like literature circles come alive! It allows children to experience new situations in order to develop understanding, compassion, problem solving, etc., about situations that before they had never really thought about. It increases confidence for sure – students that are shy are definitely coming "out of their shells" – realizing that it comes naturally to them. They don't have to try – just play.*
>
> (Teacher Reflection, Hannah, 2004)

When Hannah first discussed this notion of drama as a literature circle come to life, I aligned her understanding of literature circles with Daniels' (2002) description. Daniels writes,

> Literature circles are small, temporary discussion groups whose members have chosen to read the same story, poem, article or book. While reading each group-assigned portion of the text (either in or outside of class), members make notes to

> help them contribute to the upcoming discussion, and everyone comes to the group with ideas to share. (p. 2)

Daniels' (2002) idea of the literature circle is that of student-led discussion groups. In this type of literature circle the teacher is a facilitator and the hope is that the students will eventually participate in "grand conversations" about what they are reading (Eeds and Wells, 1989). Hannah's notion of the literature circle, therefore, is different to that of Daniels. In a discussion with me, she described how children can sit around a table and talk about what they have read. Hannah believes that guided reading has a place in the classroom because it allows students and the teacher to make predictions, and talk about their reading. However, Hannah believes that these small group and whole class discussions are worthwhile pursuits, but do not lead to the same depth of exploration that occurs when literature is considered through drama. The literature circle that Hannah has in mind is probably more closely bound to Rosenblatt's (1985) aesthetic reading experience. When Hannah provides her children with literature to read or listen to, she plans ways to help them develop aesthetic sensibilities by evoking their imaginations and encouraging them to savour their aesthetic experience with the text. The literature circle that Hannah creates is a living experience. Her students use their lived through experience with the text to develop a deeper understanding about the text and the text's place in their world. Hannah shared the fact that her students would willingly do a drama around every book that they read. In the final interview, Hannah expressed it this way:

> I think that I have mentioned it. Every time we do a book, they want to do a drama. Sometimes I'll say yes, but obviously I don't want to do it with every single book. There just isn't time in the day . . . they would like to do it all day because that's what children do naturally at play. I think the more I use drama the better because I know what they're getting out of it. I know that they're getting more emotionally involved in whatever topic has been chosen . . . I know they're learning vocabulary from each other.
>
> (Final Interview, Hannah, 2004)

In order to explore Hannah's notion of the literature circle come to life, I provide a description of a drama that Hannah developed. Hannah used a story which has followed her for many years in its oral tradition from her former life in Zimbabwe. In recent years, Hannah has written and illustrated the story. It is a story about a young girl named Jameela who wakes up on the morning of her birthday and receives four bangles. She wants to show her friend her "jangles" and has to decide whether she should take the short path or the long path to her friend's village. She ends up taking the forbidden short path and encounters a lion who wants her gold bangle, a zebra who wants her black and white bangle, a snake who wants her green bangle, and the silver mongoose who wants her silver bangle. She begs them to allow her to keep the bangles for just this one day and the animals agree but warn her that they will come for the bangles when the night falls. When Jameela arrives at her friend's village, she tells him about her dreadful encounter with the animals. The two children derive a plan to trick the animals. The unfolding drama lesson is intended to guide the reader into understanding how drama brings the circle of children working on a common piece of literature to life.

A Teaching Scenario: *Jameela's Jangles*

When I arrived, Hannah and her students were in the music room working on the drama planned for that day. The students were already engaged in the drama and were villagers cutting wood, washing pots, and doing the chores that Hannah suggested they needed to do to prepare for the day. After a few minutes, Hannah stopped the children's role playing and divided them up into groups. She gave each group a different part of *Jameela's Jangles* to role play. There was a great deal of excited chatting with heads almost touching each other as the students decided who would take what part. Hannah had given the students about ten minutes to prepare the scene. During that time she visited the groups and listened to what the students had decided to do.

The students had become comfortable with my presence so I could sit and observe their interaction. One student-in-role as Jameela walked among the animals. She had memorized lines from the book and tried to get the other students in her group to use the exact words of the text. One of the animals in the group kicked up her feet and explained that she was one of the zebra's in the story while refusing to use book language. She had created her character from an illustration in the book. I noticed that Hannah freed her students for the allotted ten minutes. There was a great deal of activity which was mainly on task. Hannah visited all the groups but stayed longer with the students who needed guidance.

After more or less ten minutes, the class was seated as an audience and the first group role played Jameela receiving her gold bangle. Hannah requested that they freeze at the end of their scene and asked them to do 'voices in the head'. In the first semi-structured interview, Hannah indicated that tableau and 'voices in the head' were two drama strategies that she used quite regularly with her grade one students. As she touched each child he or she responded:

Jameela: That's what I really wanted.
Mama: I'm glad you like it
Chicken: What are they saying? (There is a chicken in the story that follows Jameela throughout the story.)

The next group role played Jameela receiving her second bangle. The same procedure was followed. After all the groups had presented various parts of the story, Hannah storied the section where Jameela decides that she is going to show her new bangles to her friend in the next village. Hannah asked the students to create two lines with a path for her to walk between the groups. She moved into role as Jameela and her students immediately responded to her role. As Jameela, Hannah took on the role of a very excited but confused Jameela who did not know if she should take the long path or whether she should risk taking the forbidden short path. Jameela asked her friends if they would help her to decide. Using the format of the drama strategy conscience alley (Neelands & Goode, 2000), the students sitting on one side had to convince her to take the long path while the students seated on the other side had to convince her to take the short path. Hannah started to walk down the path between the children. She looked at her friends and asked:

Hannah: Should I take the short cut?
Jackie: No, there'll be dangerous things in the jungle.
Clarissa: Yes, it will be shady.
Kaye: No, there's probably snakes in there.
Michael: Yeah, the animals will probably let you through.
Norman: No, because the jaguars will go so fast they'll eat you up.
Clive: There's no jaguars.
Norman: Cheetahs?

Regan: I think cheetah's sleep during the day.
Hannah: Why should I take the short cut?
Carol: Because there are mosquitoes.
Betsy: You can just hit the mosquitoes.
Hannah: Why shouldn't I go?
Charles: There's lions. They'll gobble you up.
Hannah: Why should I take the short path?
Wendy: It's quicker.
Andy: The silver mongoose will scratch you to pieces.

After conscience alley, Hannah gathered the students around in a circle to celebrate Jameela's birthday. The girl who had taken the role of Jameela in one of scenes was also celebrating her birthday so Hannah asked her to role play Jameela at the birthday celebration. This was the same student who had memorized large parts of the text. I noticed that the student felt free to use her own language to answer her friends' questions. After singing the birthday song, the class was invited to ask Jameela questions about her day. In the Figures and Extract of Talk section, I provide an extract of the talk that occurred. The extract of talk is titled, "Jameela's Birthday Celebration" (p. 160).

After the birthday celebration, Hannah led her students in parallel action and instructed them to take their dishes to the fire and scrape off all the food so that they could wash their dishes. She then sent them off to bed. Children lay on the floor and soon there was a peaceful village. Hannah's voice lulled the group as she began to story the events arising from that day's drama work. She spoke about Jameela's encounter with the animals and then about the birthday celebration around the fire. Calm settled over the grade one class as they lay listening to Hannah.

- **Reflecting Back: Drama as a Literature Circle Come Alive**

Booth's (1987) notion of story drama is concerned with the exploration and investigation of texts. It is the exploring of aspects of the text and examining of issues and themes within the text that provides a powerful option for developing reader response. Literature Circles, as described earlier, is a well known reader response strategy. Hannah discussed drama as a literature circle that comes alive both in her reflection journal and in the final semi-structured interview. She stated:

> When you think about literature circles, you're thinking about being around a table and I've enjoyed that, it is fun to talk about books, don't get me wrong, and children do like talking about books, but for children to get up and actually do it is even more beneficial. They're still talking about the book, they're still going back to revisit the book . . .It's the same thing except that they are doing it, not just talking about it. And they are feeling it more.
>
> (Final Interview, May, 2004)

I discussed Hannah's notion of "drama is a literature circle come to life" at the start of this section. I believe that her notion fits well with what Grainger (1998) says about drama's role in reading. She states, "Reading partly depends upon the ability to consider what has been read from various standpoints. Drama offers active strategies, such as working in role, which prompt such positioned involvement and make full use of lived and vicarious experience in the process" (p. 34). Hannah's students' involvement in drama served to make visible their feelings and thinking about the text. Most literacy educators are fully aware that imaginative connections are central to reading. Spencer (2003) states that she chooses the imagination as "a core issue in children's learning to read and write" (p. 37). In the drama experiences described so far, the imaginative connections to the text were both voiced and experienced in a shared context. Through the interaction in the drama activities a more collective understanding was realized and 'the dialogic imagination' (Bakhtin, 1981) was inhabited.

In the next part of Hannah's teaching scenario, continued on the same day, I describe how students were involved in collectively drawing a story map. I noticed that the students eagerly began to draw their representations of the story's setting. The fact that they had been part of the story made the creation of the setting a meaningful task. It was after all a drawing of a world they had temporarily inhabited. Through the drama, her students had been involved in a more aesthetic stance to the text and were focused on the insights and satisfaction gained from transacting with the text (Rosenblatt, 1978). It is also, however, the very social nature of drama that advances the learning experience. As Grainger (1998) states, "Children expect to collaborate in this search for meaning since the drama invites them to speculate, create and reflect together as they take a reading journey in the world of drama" (p. 35).

A Teaching Scenario: *Jameela's Jangles* (continued)

> *I erected a "mission hospital center" that the children could play in. Had African babies and a FEW medical supplies – doctor kit and bandages – blankets – pots, pans and plastic food. (Props helped the children in this case to be drawn right in!) They LOVED being caregivers to the sick babies – I believe the whole experience made the children more compassionate and caring – emotions, feelings and memories that stay with them. They're experiencing another world through DRAMA and dramatic play. This is probably the easiest type of drama for teachers to implement especially for this age of children . . .*
>
> (Teacher Reflection, Hannah, 2004)

After leaving the music room, the children had a short recess. When Hannah and I returned to her classroom, it became evident to me why Hannah had used the music room for drama. Her classroom had undergone an enormous change. Desks were set up to represent an animal research station. There were many different activities for the students to complete in this centre. (See Hannah's Photomontage.) Hannah explained that the students went into role as game rangers and safari operators when they were in the research centre and as nurses and doctors in the mission hospital.

When the students returned from recess, Hannah invited them to sit under the tree. She explained what she wanted them to do next and provided examples of various maps. Hannah explained that they were going to draw a story map which showed Jameela's surroundings. The map they drew had to include the short path, the long path, Jameela's village, Gogo's village, as well as where Jameela had encountered the animals along the short path. After fielding a few of their questions, Hannah divided the students into groups of three or four students.

I walked over to observe a group of boys seated around a large sheet of paper. The boys were already busy working on the map and were involved in a discussion about the drawing of a fence. They were paging through Hannah's illustrated picture book. The map on the end pages showed a brown fence enclosing the village.

Student 1: Yes, there is a fence all around the village. (Student points and traces the fence with his finger in the book.)

Student 2: That means that we can draw a fence.

Student 3: You should draw a snake closer to the hidden path. (Referring to the fence that the student had started.)

Student 1: I'll colour the fence . . . I mean I'll colour the snake . . . I'm good at drawing . . . no maybe I'll draw the snake here.

Student 3: Here's a tree.

Student 1: She's already passed the snake and is almost at the Gogo village.

Student 2: Brrrrm Brrrm (Soundtracking as he draws a path.)

Student 1: Draw lots of trees.

Student 3: Okay!

Student 1: Who has brown?

Student 2: I do.

Student 3: Big trees . . . Okay, I'll draw the trees big.

Student 1: Okay!

Student 2: I'm going to draw trees.

Pause in the conversation as the boys busily draw.

Student 3: This one catches her but lets her go. (The student draws an animal on the map.)

Student 2: This is Jameela walking. (He addresses this to Hannah when she arrives to see how the group is doing.)

Student 1: It's on the forbidden path.

Student 3: ____, I've coloured over the forbidden path so that it looks darker.

The boys went back to the book again and began to make chicken noises.

Student 3: That's enough path after that, _____.

Hannah: Is that the crocodile in here?

Student 3: Yes . . . (Pause) _______, do the fence small because we have a lot to draw.

Student 1: ______, are you having a rest.

Student 2: No!

The completed map presented a view of Jameela's village (see Figure Twelve, p. 159). The boys could agree on what was in the story because they had a clear understanding about the story setting, characters, and plot as well as story sequence through their involvement in a variety of drama activities. All the groups remained focused on drawing the story map for thirty minutes. Hannah explained to me, in the final semi-structured interview, that when the students came to drawing or writing after being engaged in drama, they were capable of staying focused on the task for an extensive period of time. She believes that drama provides them with a greater knowledge base to bring to their drawing or writing.

- **Reflecting Back: The Circle as Community**

> Your basic job as a teacher is to create a good climate for talk and listening to talk – relaxed and concentrated . . . the art of conversation is a profound cognitive activity, not an application of etiquette like practicing table manners. Mere polite attention is not what you are aiming for; relevant, perceptive, insightful response to one another is.
>
> (Moffet & Wagner, 1976, p. 74 – 75)

I have used extracts of students' talking and listening throughout Hannah's teaching scenario. My purpose for doing this was to highlight the fact that where children's literature is infused in language art programs through drama students will be thinking, talking and listening as they transact with the text. In Hannah's classroom, her students are meaning makers who continually strive to make sense of their world. They are encouraged to use language authentically in the lessons that I observed. The students' activities and projects are surrounded by conversation. However, student talk was not "presentational talk" because they are not "concerned with getting right answers, with satisfying a teacher's criteria . . ." (Barnes, Britton, & Torbe, 1986, p. 73). Student talk in Hannah's classroom serves the purpose of creating meaning because the students are in the process of reordering their present schemas in relation to the new ideas and experiences they gained through drama.

It was also evident to me that Hannah's students were encouraged to learn through collaboration with others (Wells, 1986; and Wells & Chang-Wells, 1992). In this integrated language classroom, the students are supported through their interactions with their peers and teachers. Through the drama and drama related activities, purposeful conversations among the students had to occur in order to move the learning forward. In the Alberta Language Arts Program of Studies (2000) statements are made that suggest that children need to be engaged in exploratory language and that language "is necessary for working together. Students learn collaboration skills by discussing in groups, by building on the ideas of others and by planning and working together to meet common goals and strengthen community" (p. 87). I would readily argue that Hannah's unit and lessons fulfilled these requirements effectively and purposefully.

Fox (1984) states that drama provides not only oral language experience but "it gives all children a chance to be successful" and "a group feeling . . . develops in a class through closer understanding and knowledge of each other" (p. 4). In Hannah's classroom, her children have had varying experiences and possess unique knowledge schemas on the topic under study. I found it particularly interesting to listen to Hannah discuss how drama helped all of her students. She was however excited about drama supporting some of her students who had different learning needs. In her personal reflection she wrote:

> *I have two students with special needs – one Aspergers, who is very difficult to motivate to do any written work or drawings – however, I've seen significant difference today in his effort and the length of time he put into the poster.*
> *One Fetal Alcohol – who has auditory processing skill problems – comprehension sometimes difficult, and yet "recapping" the story through the drama seems to have helped with his comprehension because he is also very engaged and on topic, and is able to retell the story in sequence.*
>
> (Teacher Reflection, 2004)

In the second part of the teaching scenario, I provided the talk of three boys as they were drawing a map depicting the story Jameela's Jangles. The two boys that Hannah is describing in the above reflection were in this group. The boys had readily participated in all the drama activities I observed. I had also observed them complete posters during prior visits to the classroom. Their involvement was therefore not isolated to this one drama experience. Drama had not only provided success for these two boys but had provided many opportunities for all the students to work as a community supporting each others learning. Hannah appreciates that drama placed her non-fluent readers into situations that helped them to begin developing their reading skills. She explained,

> Drama is wonderful especially for the ones who aren't fluent readers yet. They find they like the book better and they pick it up and know some of the language from the book, they've got more feelings about the book, and they go back to those books. . . definitely the ones we have spent time on doing some drama.
>
> (Final Interview, Hannah, 2004)

Wagner (1998) also saw drama as having a positive effect on personal attributes that are often associated with language growth such as "self-confidence, self-concept, self-actualization, empathy, helping behaviour and cooperation" (p. 48). Drama boosted these two boys' self-concept and desire to be an active part of the learning community. In Hannah's classroom, I believe that this community creates the literature circle. Fox (1984) voices it succinctly when she states, "One of the loveliest advantages of drama is that it gives all children the chance to be successful" (p. 4). Hannah's use of the literature circle come to life fits with the Bakhtinian (1984) analysis of the banquet. The connection lies with the social body's interaction with the world, with speech and with the victory of collective interpretation. In this case, a collective interpretation of the story Jameela's Jangles. I end this section with Hannah's words about drama's role in building a class community.

> *. . . the thing is, it's team building in the class because I found that the children have a different respect for each other because they get a chance to see each others gifts and that's the other benefit of drama. . . . They really value each others personalities and what everyone brings because they've seen different sides of each other that might not have come up without drama and I think that is a very important . . . a key thing about developing for a child – which is like my metaphor – you want a variety of things with a huge amount of nourishment and want everyone to be in a place where they can grow and develop and be balanced . . .*
>
> (Teacher Reflection, 2004)

DRAMA AND VOCABULARY DEVELOPMENT

In this final section, I focus on Hannah's ideas about drama being an excellent tool for developing vocabulary. The different scenarios that have been described across the other themes provide examples of how Hannah values developing her students word power. In our first interview, Hannah spoke extensively about the importance of vocabulary in reading, speaking and writing. Below, I provide a series of extracts from the interview:

> Well, what I really value is enriching vocabulary. I think that's a very important part of everything I do, and I actually select anything that I think is going to enrich the children's knowledge and their vocabulary.
>
> . . . it is going to make them into good writers if they have a good understanding of vocabulary and good use of different vocabulary. They will also become good speakers if they have a wide vocabulary.
>
> I'm focusing on vocabulary and drama is an excellent way to improve their vocabulary in the long run because they get the ideas from each other in the dramas. I find one little girl's use of a big word and the next thing you know they're all using it and they're all trying it out.
>
> Actually one of the things that I do – and I use drama in it – is I do a lot of finding synonyms so if you look back there, (pointing to a chart on the wall) I've got the sun and the son, made and maid. I've got over fifty words. I use the ones that are spelled the same, those are the ones spelled differently, and any action words that we come across we'll act out.
>
> (First Interview, Hannah, 2004)

Johnson (2001) posits that from birth children are fascinated with words. This fascination is prevalent before they enter a classroom. Children exhibit a natural talent for learning new words. He suggests that teachers should build on children's genuine interests and instinctive capabilities by stimulating and augmenting vocabulary acquisition both in the elementary and middle school years. Hannah's emphasis on the importance of vocabulary development for young children through oral language is well supported by Johnson and other researchers. O'Rourke (1974) observed, "Rich language experiences must come early in the child's development" (p. 48). Nagy and Herman

(1987) noted:

> Learning word meanings from oral context is obviously a major mode of vocabulary acquisition, especially in pre-school years. Many, if not most, of the thousands of words that children learn before they enter school are learned without any explicit definition or explanation. (p. 627)

Hannah is cognizant that children come to school with a wide range of advantages or disadvantages. Some of her students have had active vocabulary interactions with parents or caregivers while others have been exposed to less active oral surroundings. Hannah has established a learning environment in which she deliberately uses drama to continue her students' natural vocabulary growth. In "An African Safari", the students encountered many new action words on the board. They were expected to use the words both in oral language and in writing. Eventually, they had to read the words back as they read their piece of shared writing. In the drama based on Jameela's Jangles, the students echoed what the other said in order to use the words. Within the drama, the words were used in a variety of contexts.

Hannah's continued efforts to build her students' vocabulary were based on her belief that a broad vocabulary leads to improved speaking and writing skills. She is therefore striving to build the students' mental lexicon. Johnson (2001) states, "The mental lexicon contains the words a person knows" (p. 17). Aitchison (1997) provides a two-sided coin as a metaphor for the mental lexicon. She posits that the one side of the mental lexicon "carries the sound needed for comprehension and the other side carries the meaning and grammatical function needed for production" (Cited in Johnson, 2001, p. 17). Johnson suggests that the mental lexicon "not only contains word knowledge, it also contains world knowledge" (p. 17).

Through drama, Hannah expected her students to actively use words in speaking and writing. The words produced by the students were developed in context and were therefore appropriate to the situation. The students were immersed in words. There were lists of words on charts and the board that were actively used within the drama. A phonics wall dominates the back wall of the classroom and provides the students with a wide array of words. In *The Lorax* and *Jameela Jangle* dramas, the children were read to and the words from the text became chants and part of role played scenes. The words from the text were also used in shared writing as the children created chants or stories or poems.

Pinnell and Jaggar (1991) stress the importance of oral language in the classroom for vocabulary development. They state,

> Teachers and the curriculum should provide opportunities for children to engage in talking. Children learn language and how to use it through social interaction in situations where spoken language serves genuine purposes for them and those around them. (p. 710)

Hannah's orally rich classroom environment created through drama provided her students with the opportunity to understand the functions, structures, and contextual rules of language. Through a variety of interactions, the students' vocabularies would continue to grow. Pinnell and Jaggar (1991) provide a list of techniques for promoting oral language development. The list presents many of the activities that Hannah achieved through drama. Hannah's students were working in small-group student discussions and on project work as they interacted in role as safari operators in the classroom research centre that had been set up. They conversed in role as care givers in the children's hospital corner that had been created. The students conversed continually with each other and Hannah about the stories and role playing situations that had arisen in the classroom. Pinnell and Jaggar's list includes creative dramatics, role playing, improvisation, and formal drama. Johnson (2001) provides a similar list of activities that teachers can include in the classroom in order to provide a rich context for vocabulary development. Johnson states,

> Learning new words and, thus, increasing the size of the mental lexicon will be a natural by-product of these oral language interactions. They are the very types of interactions through which children rapidly learn language commencing with their earliest preschool years. (p. 21)

Hannah's classroom is a place where students learn and come to love learning. There is a dynamic interactive dance between Hannah and her students as they participate in a balanced banquet of purposeful activities.

SUMMARY

My exploration of Hannah's landscape is only partially complete. Many pieces lay around me on the floor and in binders which have not been included in the symbolic collage. I, the creator and interpreter, have attempted to select pieces and represent them as a whole by focusing on Hannah and her students. In order to create this whole, I have struggled to affect the whole out of the potential chaos of parts. I now more readily comprehend why wholes are never given. Many parts have been torn and torn once again in order to construct an image of Hannah, the banquet provider. The pieces that I have torn and reshaped into new pieces are intended to provide the reader with a glimpse of an imaginative nurturer who provides her students with "a huge amount of nourishment" so that they can grow and develop and be balanced.

Hannah's story began with her self-selected metaphor. I spoke about "The Banquet Provider" as a teacher who is cognizant of the importance of social and cultural interactions and practices. I attempted to address the dynamic interactive dance that existed between Hannah and her students. Hannah's metaphor enabled me to construct three themes that brought the many pieces into a consummated whole: Drama as a Foundation for Planning; Drama is the Literature Circle Come to Life; and Drama and Vocabulary Development.

In my discussion about Drama as a Foundation for Planning, I discuss how Hannah integrates language across curriculum using drama as foundational in her planning. I began by first providing a teaching scenario. In the teaching scenario, I described how Hannah had planned in such a way that her students were active meaning makers as they collaborated with her to make sense of *The Lorax*. After describing the scenario, I used the scenario to explore an interdisciplinary curriculum. I focused on the language learning experiences arising from the drama and discussed the rich oral environment that exists in Hannah's classroom. In this section on planning, I also explored the complexity of planning a drama lesson. Using Hannah's personal reflection on a lesson she deemed unsuccessful, I delved into two particular areas that Hannah had reflected on in her journal. The first area was Hannah's inability to draw the students into the drama. Using a variety of theorists' notions, I explored how important finding the hook was when planning through drama. Hannah's suggestion about using a story as a hook to move into the drama was also explored.

Hannah's use of children literatures was given special attention in "Drama is the Literature Circle Come to Life". In this section, I focused on Hannah's understanding about drama's role in children's transacting with a text. I provided a teaching scenario based on a book written and illustrated by Hannah, *Jameela's Jangles*. I divided the drama session into two sections. After the first part of the scenario, I discussed how the children had been actively engaged in role playing and talking. I equated the students' active engagement with the text with Rosenblatt's transactional theory. After the second part of the drama scenario, I reflected back on the community of learners as the literature circle. I focused on two students who Hannah had identified with special needs. I concluded this section with Hannah's comments about drama creating a community.

Finally, I looked closely at Hannah's emphasis on vocabulary development in her classroom. Using the notion of the mental lexicon, I traced the activities that would have directly impacted the students' vocabulary use and development. I used the two scenarios that I had previously described in order to highlight moments where vocabulary became the focus.

Hannah's figure stands next to another symbolic figure. In chapter six, I invite the reader to venture into the classroom of the Pied Piper. The reader is now afforded the opportunity to embrace a lively grade five community who grapple with drama as they return to notions of childhood play.

HANNAH'S LANGUAGE ARTS ENVIRONMENT

FIGURES AND AN EXTRACT OF CLASSROOM TALK

Figure Nine: The Lorax – Student's drawing

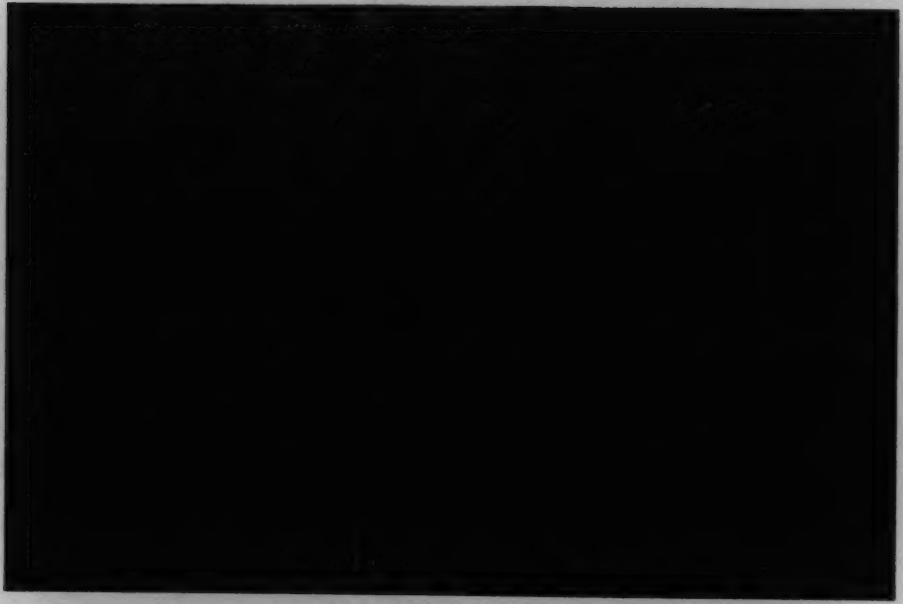


Figure Ten: The Lorax – Student's drawing

Figure Eleven: The Lorax – Grade One student – George

Figure Twelve: Story Map – Collective Drawing – Jameela's Jangles

An Extract of Talk: ***Jameela's Jangles***

Susan: What happened when you saw the lion?
Jameela: I was scared out of my wits.
Kaye: What happened when you saw the snake?
Jameela: Oh, I couldn't breathe! I was scared out of my pants!
Andy: What happened when you saw the crocodile?
Jameela: I thought of chopping it to pieces.
Betsy: Did the zebra kick up lots of dust when he ran into the jungle?
Jameela: Yes!

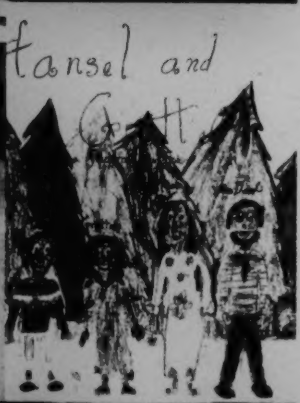
Hannah then went into role as Jameela's mother and told Jameela how proud she was of her brave little daughter. The students interrupted Hannah because they wanted to continue asking Jameela questions. Hannah allowed the students to determine the direction of the drama. It was interesting to see how the child in role as Jameela would not accept animals that were not from Africa. Hannah believed that this could have arisen because the students were developing their knowledge about animals indigenous to Africa from one of the sorting activities in the research centre that had been set up in the classroom. Below is a snippet of the questions that were asked:

Jay: What happened when you saw that Komodo dragon?
Jameela: What?? There are no Komodo dragons in Africa.
Dale: What happened when you saw that ferocious cheetah?
Jameela: Oh, that scary beast!
Michael: What happened when you saw that three headed hyena?

It was interesting to note that from this point in the conversation all the children readily accepted fantastical creatures which were multi-headed and multi-limbed. Hannah allowed them to explore these monstrous creatures. When I visited the class the next day, Hannah returned to this part of the drama and led the class in a piece of shared writing and reading. The poem emerging from this conversation was titled "The Horrible Terrible Thing".

Susan :
The Pied Piper

Go with the story The whole family was made
They lived in a gingerbread mansion, and they li
(But don't worry its not the end live just becau
One day Hansel and Gretel went looking for
carrots when they came across a girl named E
Riding Hood (Evil Red for short) She was single
a wolf who was going to eat her, but
different story Evil Red whispered as she pushed
a thorn bush, 'Oh I am so hungry' (for ginge
girls)



CHAPTER SIX

SUSAN'S WRITING PROGRAM

THE PIED PIPER

XII

Once more he stept into the street
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air)
There was a rustling that seemed like a bustling
Of merry crowds jostling at pitching and hustling
Small feet were pattering, wooden shoes
Clattering,
Little hands clapping and little tongues chattering,
. 200
And, like fowls in farm-yard when barley is
scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

(The Pied Piper of Hamelin: A Child's Story by Robert Browning)

In the town of Hamelin, Germany, there is a wall that has an inscription stating the day and year that a man dressed in many colours led one hundred and thirty Hamelin children to Calvary near Koppen, where they were all lost. The moment that Susan suggested the Pied Piper as her metaphor I was intrigued. She had selected a rather controversial figure to represent her teaching. I began to reflect on my own perception of the piper whom I had encountered in Robert Browning's poem on numerous occasions in my childhood, and in later years. I often pondered how this yellow and red clad figure enticed a village of children to trip and skip merrily after his music. Browning's poem is only one of the versions of the story telling the tale about the "rat catcher". The piper has been portrayed as both villain and victor in literature. No one has ever found conclusive evidence about what happened to the one hundred and thirty children that were lost. The legend's appeal has therefore continued.

Scutts (1985) explains that in Northrop Frye's categories of genres, the story of the piper belongs to the mythology of summer and therefore constitutes a romance. It is a genre that reveals the sun or sun-figure as the victor over winter and death. For me, Browning's poem clearly links the idea of music with the image of a child. The Pied Piper leads in such a way that children willingly set aside what they are doing in order to follow the soft notes that enrapture the air. In the final interview, I asked Susan why she had selected this particular and even somewhat misunderstood character as her metaphor. She stated,

> I think that the Pied Piper might be a good metaphor. I do like to lead and I like them [students] to follow my lead. I like to use humor too. I think that we [teachers] really set the tone in the classroom so I think that a lot of times you have to be very aware of what is going on in the classroom both at an academic and social level for the kids. But you have to go with the ebb and flow.
>
> (Final Interview, Susan, 2004)

Susan's explanation about children following her lead helped me to understand her classroom environment and her selected metaphor. The Pied Piper in Susan's world is not a villain but a victor. She is a leader who has a clear understanding about the children she has to entice to follow her lead. Scutt's (1985) commentary about the story of the Pied Piper representing children being led from childhood into adulthood is an interesting interpretation. As a leader of a unique group of students who are on the cusp of adolescence there were many challenges that Susan faced. In the final interview, I asked her to talk to me about the challenges she had experienced while using drama as a tool for learning. She explained,

> . . . they [the students] tend to be a little less self disciplined than I would like.

> However, in the end, it turned out better than I thought it would. So it just goes to show whether it was actually valid reservations or it was just a control issue, I'm not sure. But I guess we always hesitate because we don't want to appear that we're not doing as well as we might, but I think that they really covered a small amount of ground and it took quite a long time because they had a hard time staying focused and on task. However, from a motivational point of view, it was very good and they liked it. They would have liked to have done it all the time. So you had to kind of walk a fine line. I spent quite a bit of time having to pull them back and lay down the ground work and lay down the rules and then they would go on and they would be more successful. In the end it was okay. I don't feel that it went poorly; I think that in our discussions you realized and saw with your own eyes that they are a difficult group. . . I think the two main difficulties we have is the peer grouping. They're very segmented – girls with girls and boys with boys – especially on the boys' side. They never want to work with the girls and the other thing is their maturity level is not very high.
>
> (Final Interview, Susan, 2004)

In chapter three, I indicated that Susan was at one stage reticent to participate in the study because she felt that the very small group of fifteen grade five students would be difficult to lead into drama related activities. I encouraged her to continue in the study because I felt that groups of challenging students would have to be addressed by other educators when considering how to implement drama in their language arts program. Wagner (1999) states that Heathcote was aware that some groups of students are more difficult to manage than others. Wagner explains that Heathcote understands that some students have the "I, I, I" approach that "poses the problem of leading them to balance their personal desires with those of others so that they'll end up with a "we" experience" (p. 35). However, Susan's success with a piece of writing achieved through drama helped her to move into the study with less reticence. In the fall term, she had planned and successfully led her students into the world of fractured fairytales. She started by providing the students opportunities to listen to a number of basic fairytales. In this way the students learned about the elements of a fairytale. In the first interview, Susan explained the process.

> First of all we started out with what is a basic fairytale? What are the elements of a fairytale? So we actually looked at structure because they had to be really familiar with the structure of a fairytale before they could fracture it. We did a lot of discussing. I read a lot of fairytales, different styles of fairytales and made sure that some of the basic fairytales that you make the assumption that every child knows, they don't always anymore . . . We took them apart, then we retold them in our own words, then we tried to change setting and then we tried to change characters. We fractured different parts of it and then, at the very end, we put it all together and they wrote their own fractured fairytale. We did quite a bit of drama during that time – working out the different parts by taking characters and putting them in different settings and mixing up the characters from different fairytales and then after all of that, they were ready to formally write.
>
> (First Interview, Susan, 2004)

Susan felt that the drama had"huge influence" on the students' writing because she could see how her students transferred what they had role played in groups. They took some ideas from the drama and more importantly from other groups to include in their fractured fairytales. Before the drama work, Susan felt that the students were inclined to retell what they knew or make up a more traditional style fairytale. Once they had worked through a variety of scenarios in drama, they had more ideas to use in their own piece of writing. Susan explained how she had selected the variety of written pieces (i.e., two fractured fairytales, two survival stories, and two pairs of poems) made available to me in this study.

> I selected the pieces because they were not necessarily the children who would have been successful without the drama. They were not necessarily my most vocal students either – very quiet students within the group. They really enjoyed the drama and they were asking – always asking "Are we going to do drama today? Are we going to do drama today?" It [drama] was a key for them to help them to overcome some of their other difficulties that they had.
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> (Final Interview, Susan, 2004)

I was invited to Susan's classroom on three occasions. In order to provide a coherent conversation about Susan's use of drama to enhance her students' writing experiences, I delve into two distinct areas. The first area is a discussion about the students' gradual movement into role play. I became fascinated with the concept of play especially because Susan's students had to return to symbolic play in order to move into a number of role played scenarios. These role played scenarios were then used to shape their writing assignment. The second area is a discussion about how four girls experienced the world of the bully and victim through drama.

SURVIVING

Dyson (1997) states that play allows children to create 'possible roles in possible worlds' (p. 4). They create these roles and worlds in a space where they feel comfortable to appropriate these pretend identities. Kendrick (2003) uses Fromberg's definition of play. She suggests that Fromberg's definition essentially captures the features of play that are generally agreed upon by play researchers and educators. Kendrick states that according to Fromberg's definition

> play is *symbolic* in that it represents reality with the possibilities inherent in an "as if" attitude; *meaningful* in that children use it to connect or relate experiences; *active* in that children are engaged in doing things; *pleasurable* even though children may be engaged seriously in an activity; *voluntary and intrinsically motivated* (by curiosity, mastery, etc.); and *rule governed* whether implicitly or explicitly expressed. (p. 50)

I feel that this definition of play is closely aligned to the play that arises in role played situations when drama is used as a tool for learning. In order to enter the drama, children have to be able to put aside their immediate situation. The classroom has to become different places with different possibilities. Susan's students initially found it difficult to suspend the reality of their regular classroom environment. Smilansky and Shefatya (1990) explain that there are number of changes which occur during school years that result in the cessation of dramatic play (p.117-119). They suggest that the child at first observes the adult and subsumes adult roles. Later, the child is no longer an observer but an influential actor. As an influential actor, the child is integrated into real life. The child therefore no longer has to enact roles pertaining to social relationships and family roles as they develop an understanding about the social world. Smilansky and

Shefatya state that "Children who continue with sociodramatic play at higher age levels usually play teachers, stars, tourists, discoverers or figures from television series rather than 'house'" (p. 117). They select to role play characters that are less understood. During the school years, students begin acquiring reading skills and begin to identify with a variety of role models that they encounter. Smilansky and Shefatya posit that "reading would seem to be an additional medium for experiencing how it feels to be somebody else" (p. 117). The older student no longer has to play a role in order to gain experience. Therefore cognitive growth plays an important part in the cessation of pretend play. Smilansky and Shefatya (1990) however argue that characteristics of dramatic and socio-dramatic play never entirely cease. They state,

> With all the above factors taken into consideration, it is important to realize that the basic characteristics of drama and socio-dramatic play – consciously pretending to be somebody else and behaving accordingly – never entirely ceases. It becomes more covert and more subtle, taking new forms. The adult internalizes several role figures which may change and shift throughout adult life, often without conscious awareness. . . .All types of play continue to be part of the behavioral repertoire of some persons, in some form, throughout life. (p. 119).

In order to clarify how I am using the notion of play, I turn to Wagner (1998) who provides a definition for spontaneous drama. She explains that many terms are embedded in spontaneous play. The list of terms Wagner provides are symbolic play, sociodramatic play, self-directive dramatization, and thematic-fantasy play. In order to clarify these terms, Wagner explains:

> Symbolic play means "the process of transforming an object or oneself into another object, person, situation or event through the use of motor and verbal actions in make-believe activity" (Isenberg and Jacob 1983, p. 272). This is essentially the same definition Smilansky (1968) uses for her term *sociodramatic play*. Other researchers use the term *thematic-fantasy play* if fantasy enactment is involved. In studies of elementary-age children, the most common terms are *creative drama, creative dramatics, role drama, educational drama,* or, in the Heathcote tradition, *drama in education*" (p. 5).

Susan's students had to become comfortable with the idea of play before they could experience writing through drama. In order to discuss how the students moved from reticence into active participation in a variety of role played scenes, I divide my discussion into two sections. In the first section, I describe how the students discussed a context for their scene but were not ready to move into the world of their creation. I then discuss how the students steadily developed their scenes and more readily suspended disbelief. In the second part, I discuss how the scenes were developed and extended in order to address clarity for an audience.

Tentative Beginnings

The first visit to Susan's classroom left me pondering how difficult it was for some students to enter a world that was imaginatively created. When I arrived, the students were busy with a spelling test. Susan completed testing a list of words and then called the students to a carpet which had been placed in the centre of the room. She explained that they were going to begin a new piece of writing using the theme of survival. At first, Susan led a discussion about surviving and the class provided a number of scenarios that represented survival stories or scenarios encountered in their reading. Susan explained that in survivor stories one started with a tragedy or an accident that led the characters into a situation where they had to survive. After this discussion, Susan gave the class a minute to find a group. The students created two groups with only boys and two groups with only girls. Once they were settled, they were instructed to come up with and role play scenes depicting the tragedy that had befallen their group. The following two questions were posited: "What is your group's tragedy or accident? Who are you?

As the students began to work in their groups, Susan walked around and spoke to the students about the ideas they were generating. The two groups of girls went to different corners and put their heads together. One group of boys actively began to move through one idea that they had discussed. I noticed that they did not add dialogue to their movements. They came toward each other from different places in the room collided and then fell to the floor. After approximately six minutes, the groups were called to the mat. The students began to present their accident or tragedy. I found it interesting that only one group of students had created a role played scenario. The role played scenario was presented by the boys I had observed crashing into each other. One of the boys in the group explained, "Now we are on an island and we have to survive." This was the only dialogue in the presentation. After their scene had been presented, Susan called for an interpretation of the developing scene. One student suggested that it was an ocean setting. A boy in the group explained that three boats had crashed and the three survivors were able to salvage one boat. They drifted to an island where they began to hunt for food.

The other three groups did not role play what they had discussed. They stood in a straight line along the whiteboard and a spokesperson described what they were visualizing as the accident or hook to the story. All of the accidents that were providing the hook for the survivor stories were related to boats and water. Many of the students were still in the process of developing a context and characters for the drama.

After the students had presented their ideas, Susan reorganized the groups by creating three mixed groups with both girls and boys in each of the groups. The students were instructed that different settings had to be created for their new survivor stories that did not involve water. The three groups moved to various parts of the room and noise and confusion prevailed. After a few minutes, Susan called the groups to the carpet and explained what she was observing as she moved around the room. She explained, "Some people are running over other people's ideas. In some groups, all five people are speaking at once and this is not working out." She addressed the group dynamics and then sent them away to once again attempt working cooperatively on the task at hand. The change in students' attitude after Susan's talk was noticeable as they returned to their various corners. Wagner (1999) discusses Heathcote's ideas related to an acceptable noise level. She suggests that the "*noise* threshold is the point at which we feel the students are making too much noise or the wrong kind of noise. Heathcote's panic button on noise is the point at which it is changing the children's goal" (p. 27).

After Susan's little talk, one group began to practice their roles but also began to search for props. The props that they found seemed to help them move into role. It was almost as though they needed these external objects to become symbols for the world they were creating. Another group of students sat on the carpet and continued discussing what they would do. A jungle theme with a cave began to emerge from the discussion. The third group got up and began to organize their scene. There was a great deal of falling and waving broomsticks in the air. The group had also gravitated toward objects in the room. They had not developed dialogue as part of the scene. It was however clear to me that they were beginning to shift toward play. Many of the students seemed less aware of the other groups around them. The objects used by the students became the source of development toward achieving the task that they had been requested to complete. The notion of play that I was now observing was close to the type of symbolic play that Vygotsky (1978) discusses in regard to young children. Vygotsky posited,

> Play is a transitional stage in this direction [the zone of proximal development]. At the critical moment a stick – i.e., an object – becomes a pivot for severing the meaning of horse from a real horse, one of the basic psychological structures determining the child's relationship to reality is radically altered.
>
> The child cannot as yet sever thought from object: he must have something to act as a pivot. This expresses the child's weakness; in order to imagine a horse, he needs to define his actions by means of using the horse in the stick as the pivot. (p. 97 – 98)

After approximately ten minutes, Susan called the class back to the carpet. She instructed the audience to see if they could determine what the scenarios were depicting and whether there were important parts missing in the story. It was interesting to see that two of the three groups had put together a short role played scenario. The third group still stood along the board and explained the scenario that they had been discussing. This was the only group that had not ventured beyond a seated discussion in search of props. It was also intriguing to observe how Susan, after the two role played scenes, asked the students to reflect on the scenarios that were presented in order to give the students feedback to make their scenes more explicit. Students readily shared ideas on how to make a helicopter scene more explicit by using dialogue. The one student suggested that the pilot could say to the passengers that the engines had failed and that they were about to crash. The other group was also told that their scene would be more explicit if there was dialogue. They were told to indicate to the audience through talk that the boys were snowboarding down the mountain while the girls were snowshoeing up the mountain. One student suggested that the girls should point at the boys before the boys crashed into them. After reflecting on the scenes, the students returned to their desks. In their journals, they had to write about the story they were beginning to like the most. I noticed that quite a few students began writing immediately.

While the students were actively engaged in writing, Susan and I had a conversation. She explained to me that when students present their ideas to the class it becomes evident to the students what the gaps are in the story. They then begin to re-explore the idea and fill out the gaps in order to make the story clearer. Before I left, Susan explained that the students would continue exploring the stories that were emerging over a number of days.

Moving into Play

It was during my second visit to the classroom that I began to take note of how essential the element of play was to role playing. As I observed the students, memories of my own childhood play with three friends in the garden were brought to mind. I began to clearly remember how the three of us would subdivide the garden into kingdoms. I was Princess Rose of Rose Kingdom. I can visualize myself decked out in my mother's well worn discarded ill-fitting yellow taffeta evening dress. My throne was a wheelbarrow covered with a somewhat dirty aging blanket. My steed was Black Beauty because I had just read the novel. When I galloped across the garden, the pounding hooves of my beautiful horse were represented. The garden provided the space for our three magical kingdoms where princesses drank tea and picked bunches of flowers for their hair, only to be scolded once they returned to the real world. The three princesses were always involved in rescuing younger brothers or sisters from fearful dragons and robbers. I know from these childhood experiences that once the imagination is truly gripped in play, great adventures can occur.

During my second visit, three imaginative worlds were starting to emerge in the classroom. When I arrived, Susan had started the lesson. She was writing up the three scenarios that the class had selected from their previous drama work. The three scenarios on the board were:

- Snowboarding Mountain
- Airplane – Landing in the wrong place
- Kilimanjaro – An Accident

Susan carefully explained what she wanted them to do. First she reminded them that Friday's drama work had been stopped because they had not cooperated. I had not been present but I noticed that the students became visibly more cooperative. Many of the

students did not want this to occur again. Susan wrote the following on the board:
Explain to us with words and actions

- Where you were when it started (Scene 1)
- How the accident happened (Scene 2)
- How you survived the accident (got to safety) (Scene 3)

The same groups I had observed during my first visit to the classroom moved away to begin working on their selected scenes. Susan moved from group to group keeping them on track and helping them to solve differences of opinion. I noticed that there was already a change in the type of activity that was occurring. The groups had bought into what they were doing. Heads were put together and actions created after the discussion. I reminded myself that Susan had discussed the nature of these particular students. She indicated that they were on the immature side. However, I could now recognize that typical excitement that occurs when students are genuinely involved in drama. I was intrigued to see the continued need for props. The students in all three groups moved around the room in search of props to use in their scene. After observing them and watching them closely, Susan reminded the students that they needed to include dialogue. The groups were requested to return to the carpet after approximately ten minutes. Susan instructed the audience to try and work out each groups' emerging story.

The first group of students selected to role play the snowboarding scene. Two small yellow stools were carried to the mat where the students presented their scene. The two boys in the group sat on the stools while the two girls took up positions on the edge of the carpet. The scene began with the two boys jumping off their chairs. As they landed on the carpet they began to snowboard toward the two girls while the girls began to snowshoe toward the boys using the yellow stools as backpacks. (See the photographs in the Photomontage.) The boys collided with the girls. Susan called out freeze. The students who were the audience were asked to explain what the scene was depicting. As in the previous lesson, students suggested that dialogue would make the scene more explicit. Susan explained that they were on a shoestring budget so they couldn't make a helicopter but that dialogue would give clues as to what was unfolding in the scene. The boys began to practice speaking as if they were in a helicopter. Susan praised their effort.

The second group selected to work on the scene where an airplane lands on a drug lord's plantation. The yellow stools were once again used as props in the scene. Two boys sat on them while the girl in the group remained standing. In role as the pilot, the girl informed her passengers that the engines had blown and told them that they were going to crash land. Once the plane had safely landed, the pilot told the two passengers to disembark. The boys casually continued to read their books but eventually did get up and leave the plane. One boy took a classroom dustpan and hit a box saying "Bad dog." Susan asked the group to freeze. Once again, all the students reflected on the scene. The audience knew that the role players were on an airplane and correctly assumed that the girl was the pilot. Susan asked the audience to provide the group with some suggestions about how they could make the scene more explicit. Many good ideas were offered. The group role played the scene after these suggestions. This time the students added more dialogue while Susan directed the boys to react when the pilot told them that the engine had blown. The second run through was beginning to provide the audience with a clearer idea about what was unfolding.

The third group had selected to role play the Kilimanjaro survival scene. Following the lead of the first group of girls, two girls walked away from the carpet using the yellow stools as backpacks. The three boys used a baseball bat and role played playing baseball. One of the girls fell to the ground clutching her face. Her friend yelled, "Help, help." The injured student rolled around while the boys watched her. Susan called out freeze. The audience was totally confused. No one was able to explain what had taken place other than that the boys were playing baseball and the girls were climbing a mountain and picking flowers. Some members of the audience questioned the validity of the survival story because it appeared as if the student had rolled down the mountain back to its base. Many suggestions were offered to help the group improve their scene.

The three groups then returned to various parts of the room to begin working on scene two. I noticed that all the groups kept scene one as the starting point and incorporated many of the suggestions that were provided by their peers. I also noticed that the dialogue was beginning to provide explicit details about where they were and what they were doing. Susan visited each of the groups and spent less time trying to get them to focus on the task. They were all now quite willingly beginning to suspend their disbelief. I was struck by the fact that Susan had moved them along in the drama in a very gentle and positive manner. Not only were they improving their scenes by using the suggestions made by their peers, but they were also incorporating ideas that were given to other groups. The emerging sense of play helped the students simultaneously become role players, observers and interactors. They were now using their abilities in a common enterprise with the other members of their group. It no longer seemed to matter that they were working with persons of the opposite sex.

When Susan visited the Kilimanjaro group, I watched her and the group interact. The boys were confused about what they should be doing so Susan resolved the issue and got the students back on track. The boys and girls worked separately but soon reached a point where they realized that their scene would not be clear. They grouped together and began to discuss different ways of doing the scene. They went into role and the girls walked up the mountain speaking about how wonderful it was to climb the mountain. The boys began to play baseball and also used dialogue to make their scene more explicit. It was now made more explicit that it was the ball that hit the tour guide and knocked her out. The tour guide rolled down the mountain while the boys walked up the mountain. The boys settled the tour guide in a cave and went away in search of food. One student's comment had led to this unfolding scene. The student had merely reminded her group that they were supposed to be showing how the accident happened. There was a great deal of talk and play both on task and now more rarely off task that occurred during the ten minute practice.

I noticed that in two of the groups there were very shy students. However, as the groups became more involved in creating and imaging the story, these students began to move inside the drama. I took careful note of whether the boys and /or girls were experiencing the notion of pretend and play in very different ways. Other than traditional gender oriented selected tasks, they were all engaged in their particular role. The boys were attracted to props that were used as weapons – sticks, guns, etc. or props that were technological such as a box for a radio. The girls in one group (Kilimanjaro group) found artificial flowers in the room which they used extensively both as food and healing herbs. The need for props had not dissipated as the children now lived in the world of their creation.

Susan called the three groups to the carpet exactly ten minutes later. I noticed that the groups were now more excited about what they had worked on during this drama session. According to Hughes (1999), Goodman (1994) suggests that play is a "goal directed activity, and one that is occasionally frustrating at the same time, however, the child is completely absorbed and self-motivated. It is here, at what Goodman saw as the midpoint between play and work that the best teaching occurs" (p. 5). Susan's students were beginning to enjoy the task for its own sake. The scenes were now becoming their own. Susan was providing her students with the underlying skills necessary to solve the problems they had encountered by offering continual support and encouragement as they worked through their scenes. However, the students were being encouraged by each other to extend and improve what they were presenting. By the time they presented the third scene, the audience could readily begin to interpret what was unfolding.

During the role played scenes, Susan took three photographs. (See the photomontage, p. 161.) In the final interview, we discussed these photographs and Susan took the time to explain the photographs to me.

> Well, I think you just have to first of all look at their faces. There's something happening there. They're engaged first of all and other than the one picture – of the three pictures – one with the boy under the stool, one with the boy beside the stool, and one with the girl with the stool over her back. The one with the boy under the stool and the one with the girl, they have no idea I'm taking a picture – nor could they care less. They're surviving. The one in the middle [of the stool] saw me taking the picture and hammed it up a bit. But it just shows that they're actually engaged in what they're doing and they were past the point of being silly – although there was some humor being used. . . There was actually something happening. They're actually engaged in some kind of survivor activity. You can see that in the picture.
>
> (Final Interview, Susan, 2004)

I believe that the groups came to realize the cooperative nature and community-building power of drama. When the students were engaged in drama they were sharing ideas, listening to each other, and building on each other's suggestions. Susan was supporting community building because she persevered with the students and helped them to focus on the task, purpose and deadlines. Rather than encouraging her students to talk abstractly about surviving, Susan used drama to enable her students to experience surviving. In order to do this, the students had to show their ideas and understanding in context to each other. The role played scenes could then be reflected upon by the class and critiqued. In many cases, the scenes were continually amended and extended. I believe that the students discovered drama's meaning-making potential to contextualize and explore the implications of survival. Because the students had to grapple with the notion of survival, Susan realized that she needed to help the students develop a deeper understanding about what it means to survive. She stated,

> . . . in retrospect, for the survivor drama, the next time I do it, I will actually look for more examples – concrete examples of stories about survivors and put a little more weight on that end before we actually go in to the survivor part of it.
>
> (Final Interview, Susan, 2004)

Susan had planned the drama activities for her students so that they could experience the notion of surviving before they began to write survival stories. Enciso (1988) sees drama and audience awareness in writing as closely connected. Susan's students, through role play, were being made aware that as writers they needed to be fairly explicit. Their viewing audience needed the scenes to be understandable, so too would the readers of their stories. Enciso suggests that in both drama and writing, speakers have to be aware of the effect of the words they use. The message that they convey has to be tailored to the context. As the students began to suspend their disbelief and became players they began to more readily include dialogue in their scenes. However, the dialogue was not readily forthcoming. Once the students had been convinced by their peers to include dialogue, the attempt was made to find a voice for their role played character.

Flower and Hayes (1980) suggest that established writers are better at imagining the context for their writing than novices. Bereiter and Scardamalia (1982) concluded that the main problem for children in writing is the ability to access and give order to what they know. I believe that Susan's students were afforded an opportunity to begin working with what they knew about surviving. The gradual development of a variety of scenes gave the students some notion of order. Through play, the students were encouraged to imagine a context for their story. Below, I provide a small sample of one of the stories that was written after the survivor drama.

> *In the morning we ordered some toast and got ready to go on our tour. Down in the lobby we found our guide named Emma. She was to teach us about different types of trees. Outside it was alot nicer than the day before. The mountain looked beautiful with glistening trees and sparkling snow. Emma pointed and said "Those are snowboarders being dropped from a helicopter." We watched them slowly coming down the mountain. While I kept looking they seemed to be coming closer and very fast. A few moments later I looked again and it looked like they were heading for us and it didn't look like they saw us. I tried to move out of way but it felt like my feet were glued to the ground. They weren't stopping and I felt like I was going to die.*
>
> *I opened my eyes, it was dark where I was. I must have been unconscious for hours. I saw two guys standing by the fire and wrapping Mya's arm. I exclaimed "Mya are you okay?" "I'm fine, just a broken arm" answered Mya. I thought just a broken arm? She could have been killed. I thought I was in a dark, pit like place. I was cold, I had no pain but I was extremely wet. One of the guys said "We will go get help when it gets light again." I felt Tired so I snuggled up by the fire and fell asleep.*
>
> (An extract from a student's piece of writing titled "The Tibet Adventure")

I want to focus on the relationship between the role played experience and the piece of writing that I have presented above. When I read the story titled "The Tibet Adventure", I noticed how the student had transferred the drama experience into the piece of writing. The extract that I have provided comes after the students introductory paragraphs. In the first paragraph she explained how her adventurous friend Mya convinced her to go snowshoeing at a mountain resort in Tibet. She describes their flight and in the second paragraph explains that they had to walk or snowshoe to the resort which was half way up the mountain. The extract that I provided is the third and fourth paragraphs in her story. These two paragraphs were closely related to her groups' final scenario presented to the class. In their third presentation to the class, the boys were dropped off by a helicopter. One girl in the scenario is the guide and the other is the visitor. However, in her written story she introduces her friend Mya. After the accident, the guide is no longer in the story and we find the two girls and the snowboarders in a cave. The student had used the drama as a 'rehearsal" (Graves, 1983) for her writing. She had engaged in the drama to create a story, organize her ideas, and add detail and interest for an audience. Some of her ideas had come directly from her groups' role played experience but she had also refined her ideas by using parts of other role played scenes. Having students role-play an experience provides energy and purpose for writing. I believe that the drama experiences helped this student capture the dramatic interlude.

Neelands, Booth and Ziegler's (1993) research into drama-influenced writing evidenced that "students continue to relate to the symbolic visual/spatial nature of drama, as much as to the aural/oral, when identifying the positive influences of drama on their writing" (p. 22). They indicate that drama is not only important because of its aural/oral form but because it is symbolic. I believe that the symbolism prevalent in role-playing in the grade five classroom helped Susan's students shape their written stories.

THE BULLY AND THE VICTIM

In this section, I once again focus on drama's role in the writing process. I, however, focus more extensively on four girls' lived through experience in the world of the bully and the victim. Their lived through experience provided me with the opportunity to look more closely at the integrated notion of thought and feeling. Wolf, Edmiston and Enciso (1996) discuss the place of the head and heart in drama worlds. They state, "Rather than separate intellect from affect, drama, like life, weaves the two together – integrating mind and emotion within the experience and action of specific situations" (p. 496). Vygotsky (1986) emphasized the union. He suggested that thought is socially and emotionally constructed.

> Thought is not begotten by thought; it is engendered by motivation, i.e., by our desires and needs, our interests and emotions. Behind every thought there is an affective-volitional tendency, which holds the answer to the last "why" in the analysis of thinking. A true and full understanding of another's thought is possible only when we understand its affective-volitional basis. (p. 252)

In order to establish a context for this discussion, I begin by describing how Susan led the students into the role played scenarios. She began the writing lesson, by inviting all her students to sit comfortably in their desks and to give her their attention. She explained that they were going to start a new piece of writing and wrote the word 'Poetry" on the whiteboard. The following discussion took place:

Susan: What does this word mean?

Student 1: It's like a short story.

Susan: Why do people write poems?

Student 2: It has a lot to do with feeling and emotions.

Susan: When we're reading an exciting story, we get feelings and emotions.

Student 3: Happy feelings.

Susan: Are all poems happy?

Student 3: No, some poems are sad.

Student 4: Poets write about flowers and things.

Student 4: They describe things.

Student 5: Some of them rhyme.

Susan: What kinds of poems are there?

Student 3: We have acrostic poems.

Susan pointed out that the poem that they had done for the assembly was an acrostic poem using the virtue "steadfastness".

Susan: In grade four you did a poetry unit. What types of poems did you read and write?

Student 6: We had feeling poems.

Susan: How many people like to write poems?

Only three students raised their hands.

Susan: Clear you head of poetry for the moment.

Susan wrote the word "Bullies" on the board.

Susan: What does this mean?

Student 4: They're mean.

Student 7: They are bigger than you.

Susan: Could you be small and be a bully?

Students: Yes!

Susan: What stories did we read that had bullies?

Students called out different books: Holes, Skull of Truth (Mark), Maniac Magee (Mars Bar and John McNab), Jeremy Thatcher, Monster Ring, The Dragon's Egg (Jake Bradley)

Susan: Those are the bullies that we are familiar with.

Student 5: They don't care about anyone but themselves.

Student 6: Sometimes bullies tell you what you must do.

Student 8: They force you . . .

Student 4: They threaten you . . .

Student 3: They nudge you . . .

Susan: Yes, they are frequently physical.

Student 5: Bullies are generally never happy.

Student 2: They don't care about others.

Student 9: Their parents don't really care about them.

After this class discussion, Susan numbered the students one through five. She sent all the ones to one area of the room and so on. She explained what their assignment was for the next ten minutes. The students were told to work out a situation / scenario where a bullying incident was occurring. I looked around and listened. The noise level had increased. The atmosphere changed in the room as the students engaged in an energized discussion about roles and the types of incidents that would happen with a bully. The classroom environment vibrated with loud talking, there was some running around, and two girls had another girl by the ankles and were dangling her in the air. The bullies were now visible. There was no doubt as to who the victims were as they cowered in corners and ran from the bullies. There was even off task behaviour as one group of boys concentrated on building a Lego gun.

After five minutes, Susan called the students to form a circle. She went over the task once again. The group that had made the gun was reminded that anything "gun like" was prohibited in the school. Susan explained that they needed to regroup and rethink. Before she sent them back to the different areas in the room, Susan explained that she felt that they had forgotten some of the drama rules and reminded them that putting together a skit meant that you had to be clear about who you were as you can't announce in the skit, "I'm the bully." She spoke about one group's confusion about robbing or bullying. Susan clarified the drama rules:

- Stay in your group
- Work cooperatively
- Listen to each other speak
- Stay with your scenario
- No props

I admired Susan's perseverance with this high spirited group of students. After the talk, the students settled down. I began to focus more particularly on a group of four girls who appeared to be actively engaged in developing the notion of the bully and the victim.

When I began to focus on what they were presenting, the four girls had started working on the task and had designated the tallest girl in the group the role of the bully, Hubba. Hubba's friend, Bubba epitomized the follower who feared the bully but realized it was best to be on her side. A different pair of girls in the group, who were much smaller in stature than Hubba and Bubba, linked arms and walked together as if on a playground. Suddenly, they cried out in fear, "Oh no! There's Hubba and Bubba." Hubba and Bubba approached them and demanded lunch money from the two girls. Hubba even lifted the smallest girl into the air and dangled her by the ankles in the hope that money would fall out of her pockets. I was struck by the amount of emotion that was present in the scene that unfolded. The victims embodied the cowering fear that exists in this type of situation. The bully and her follower used their physical strength to assert themselves. It was the fact that this group of girls had captured the essence of the bully and the victim that made me interested in how they would translate these emotions and feelings into their poems.

All the students were expected to write two poems after their role played skits. The one poem had to be from the bully's perspective while the second one had to embrace the victims' point of view. Before the students began writing their poems, they asked the following questions:

- Does it have to rhyme?
- Could we write through the eyes of the bully first?
- Could we do an acrostic poem?

- Could we use our word tools – thesaurus and dictionary?

I noticed that the children did not begin writing as quickly as they did in narrative writing. Susan walked around and stopped off at the various students' desks to answer questions. She reminded them to "get into the head of the bully and the victim." The student who had taken the role of the bully in the group I had been observing asked if she could take the poem she had written from the bully's perspective and then turn it around to represent the victim's point of view. After twenty-five minutes of writing, Susan called the students to the carpet. She allowed the students who were waiting on the carpet to share what they had written with a friend while she waited for a few students to complete their poems. The four girls were excited about what they had written and were readily sharing with each other. The drama provided the lived through experience for many of the students. After reading their poems in the sharing circle, Susan sent them back to their desks to work on revising and editing the poems.

After listening to the poems of the four girls, I was interested to find out how they felt about the drama. I asked Susan if I could talk to them away from the class. I did not audio tape the talk due to the fact that we remained in the classroom and the noise level would have made transcribing difficult. I, however, wrote a reflection about our discussion before I left the school that day so that I could capture what the girls had to say.

> *The girls were very excited because they felt that the drama had given them the opportunity to experience what it felt like to be a bully or a victim. Elaine explained that she had never really met a bully so when she had to act like the bully she came to understand how a bully must feel when overpowering weaker students. She also spoke about how she saw the way her friends reacted to her physical strength. Elaine is a great deal taller than the other girls in her group. One girl was the follower and she indicated that they had discussed how she followed because she was too afraid of the bully to tell her that she did not want to be her friend. The two girls who were the victims both felt that it must be awful to be afraid of someone with whom you go to school. Tracey, the smallest girl in the group, who had been dangled by the ankles, explained that she was really frightened. Therefore, when she had to write as the victim she had a very clear*

understanding of what a victim would be feeling. The girls all felt that the drama had been important in helping them to write the poem. Elaine stated that drama gave her the chance to really understand what it was like to be a bully and to see how bullies' frightened their victims. She said that she needed to do it in order to experience it. "Drama made it in a way real." This was my last visit to Susan's classroom so I was pleased that I had the opportunity to speak to these students about their experience during drama.

(Reflection in Field Notes, April 15, 2004)

In the package of writing that Susan made available to me at the end of my classroom visits, I was delighted to see that one of the two pairs of poems she had included in the package was written by one of the girls from the group I had observed. Below, I provide the poems written by Tracey the girl in the group who had been dangled in the air.

#1: *Bully's*
Better hand over the money!
Understand me!
Listen to me buddy!
Leave now or pay!
You're a scardy cat yeh!

#2: Victim's
Very scared!
In a bad situation!
Can I go now!
In the wrong place!
Mean or what?

(Two Poems written by Tracey after her drama experience)

I believe that the words in these two poems reveal the mental state of the writer as she combined thought and feeling to interpret the world of the bully and the victim. When she wrote about the bully, she clearly represents the image of someone seeking power over another. The words she uses for the victim evidences fear and the need to escape.

Through the classroom drama the student had explored attitudes of two diverse characters. In order to develop these characters, she revisited the bullies and their victims she had encountered in literature as well as in the drama and wove her feelings and thoughts together. She did not separate feeling from thought. From inside the drama she found the voice of the bully and the victim. Langer (1989) posits that it is not enough "to see them [feeling and thought] as simply related. [We should view] them instead as part of one total simultaneous reaction" (Cited in Wolf et al. 1997, p. 498). Alongside three classmates, she had the opportunity to participate in a world with which they were initially not familiar. As these girls role played their scene, they began to see the world in a new way. Wolf et al. state, "As students engage in dialogue, their voices intermingle and their meanings and understandings continue to develop and change" (p. 500).

The four girls were not passive recipients of knowledge about bullies and victims. They were active participants who were able to generate, negotiate and enact their own feelings and understandings. Through drama, the girls could reflect on their feelings and learning about being a bully and being bullied. As Wolf et al.(1997) state,

> In the enactments of seemingly simple scenes, multiple sources of knowledge meet together; individual stories, voices, dialects, accents, resources and reflections flow into a rich presentation of a community of learners. (p. 503)

In both the survival stories and the poems about Bullies and Victims, Susan led her students through the process of writing. It is evident that Susan pays attention to the development of a piece of writing. She was not just trying to elicit a product from her students. The drama activities allowed the students to take time to think and shape their thinking. There were many stages that the children had to go through in the production of the final pieces of writing. Susan supported her students through out the process. The Pied Piper led her students through the process of writing and drama. Even though some of the students took time to follow, the piper eventually did persuade them to leave their reticence behind and merrily skip and run to the music of drama.

SUMMARY

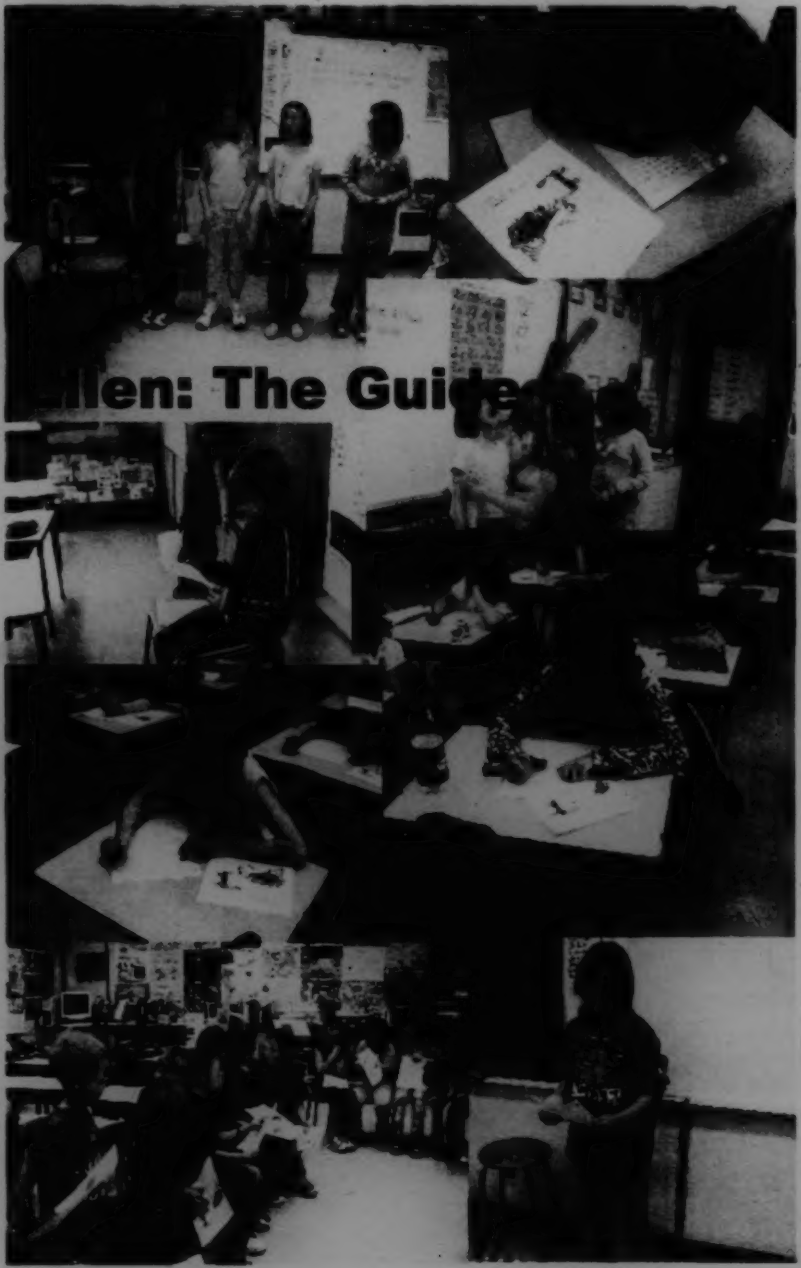
Susan's self-selected metaphor, the Pied Piper, made me focus on her and her students in a novel way and from a different perspective. Initially, I approached this case study with the intension of discussing a challenging group of Grade Five students. However, once I began to focus on separate pieces more comprehensively, it became evident that there were other more relevant areas that needed to be constructed into wholes. I came to realize that it was not a necessity to fit what I thought I knew into a whole. I deliberately reworked the pieces that I had extracted from my observations, interviews, and casual conversations with Susan and her students and ventured into notions of play, feelings and emotions.

I began by describing my understandings about the controversial image of the Pied Piper. As I explored the Pied Piper, I used the image to begin to understand Susan as a teacher who uses drama as a tool for learning. In this first section, I discussed her reticence to participate in the study once she had started the new school year. However, a successful drama / writing lesson dealing with fractured fairytales helped her to be less perturbed by the challenges her new group of students presented. I divided my discussion about Susan's writing program into two distinct parts.

In the first part, I described how Susan's students gradually embraced notions of play as they worked on survival stories. The notion of play in a grade five classroom was dealt with by first discussing why during school years there is a cessation of play. In order to clarify the different terms involved in play such as symbolic play, sociodramatic play, and so on, I spent time on describing these types of play. I then focused on how Susan led her students into role play as a rehearsal for a narrative piece of writing focused on surviving.

In the second part, I described a new writing topic in which drama had provided the lived through experience of being a bully and a victim. I focused particularly on four girls role played experience. After they girls had completed their writing, I was struck by how much emotion and feeling had been conveyed in their poems. This led me to ponder the significance of the head and heart in learning through drama.

The Pied Piper was an interesting figure to follow as she relentlessly led her students toward experiences in drama that enhanced their understanding of the topic that was addressed in writing. We, however, leave the piper dancing and leading her students in the collage and focus on a new figure. This new figure in my envisioned collage, Ellen the Guide, beckons us to follow as she guides her grade three students through a myriad of language learning experiences. Drama is a new tool that she is beginning magically to wield in her classroom. Not only does she guide her students but she serves as a guide to other educators who may wish to begin using drama as a tool for learning.



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CANADIAN THESIS
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MACY, LEONARA
EVOKING LANGUAGE ARTS
THROUGH DRAMA: MULTIPLE CASE ...

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CHAPTER SEVEN

ELLEN'S LANGUAGE ARTS ENVIRONMENT

THE GUIDE

> *A guide of some sort! A sort of place that during drama activities various levels of language and different styles of language are used by the children. It is through working in this way that children put into words and clarify how they feel and think in regard to issues or situations being explored. In this way, they often find something new about themselves and about the issue. They may change their viewpoint when listening to others speak and be persuaded to think differently than they would have otherwise. Many times, they have not been aware that they feel the way they do until they try to verbalize their feelings.*
>
> (Final Interview, Ellen, 2004)

Dorothy Heathcote came to mind as I reflected on Ellen, the guide. After visiting and revisiting my field notes, the transcripts, Ellen's reflections, and the children's writing samples, I began to realize that Ellen had embraced Heathcote's conscious employment of drama to educate students. Wagner (1999) states that Heathcote used drama "literally to bring out what children already know but do not yet know they know" (p. 1). Ellen, the guide, views her grade three classroom "as a place where children can try to find out something new about themselves" (Final Interview, 2004). Drama has therefore become part of her students' learning experience. She describes drama as a tool for learning that is refreshing for her students and for herself. The way that Heathcote suggested delving into the quality of an experience which plummets deep into feeling and meaning was part of what I observed in Ellen's classroom. One of Ellen's goals was to provide her students with the opportunity to learn about themselves and others through drama. She, however, refers to herself as a novice when using educational drama in her classroom. In the final interview, she explained,

> I think it's crucial to say I'm just a novice. I only started doing this [using drama as a tool for learning] last year and only because of being in a [drama] course. I then found, oh well, this is a new way to interact with kids and I like it. I like the rapport I can gain with them through teacher-in-role that is a new window opening for me

> rather than always being teacher in charge. . . It's refreshing for the teacher and kids. I noticed the children enjoy that switch and I enjoy taking off that heavy feeling of being in charge all the time. I just say, "OK, now I'm going to such and such and I explain what it is that we are going to have a drama about so that they have an idea of what they are going to ask me or tell me. Through these activities, they come to an awareness about their opinions and feelings as they verbalize them and react to their classmates viewpoints.
>
> (Final Interview, Ellen, 2004)

Drama as a tool for learning has been part of Ellen's teaching repertoire for just over a year. In the 2002 / 2003 university year, she enrolled in a drama course as one of the courses for her master's program. The course introduced Ellen to drama as a tool for learning and provided her a new way of interacting with her students. She thoroughly enjoys the rapport that she gains with her students through drama. While enrolled in the drama course, Ellen began to use drama to expand her students' awareness of what they were learning. She helped her students use what they already knew about a topic and guided them to an understanding about what they thought they did not know. For Ellen, there were advantages to using drama as part of the language arts curriculum. She wrote the following:

> *Drama activities asked for speech from the children giving children an opportunity to improve their speaking skills as a part of the drama experience. The advantages I valued the most were the rapport with the children developed through the teacher-in-role; the opportunity for children to learn from each other; the demands on them for speech; rich detail in their written work; use of dialogue in their written work; and an overall improvement in the quality of their written work.*
>
> (First Interview, Ellen, Written Response, 2004)

At the start of the study, Ellen indicated to me that she was shy about working through drama in front of someone else because she felt inexperienced. My visits, as mentioned in chapter three, were limited. When I visited her classroom sometimes it was after Ellen had guided her students through a drama. In this study, I was afforded the opportunity to observe Ellen working through the beginning stages of attempting to situate drama into her teaching routine. It was therefore Ellen's sensitivity toward being a beginner that led me to look at how she planned with a slightly different focus. Her planning as a novice provided me with a view of how a teacher, who wanted to begin using drama, proceeded. The image of Ellen, not only guiding her students, but guiding other teachers new to drama became established in my thinking. Her symbolic image in my envisioned collage could now be represented as inviting other teachers and educators to embrace drama as a tool for learning. I had an image of her silhouetted figure beckoning, both the children dancing around her, and other educators to risk entering a world where children are given a voice and learning takes on new meaning.

In the first lesson that I observed in Ellen's classroom, she used a suggested lesson from Toye and Prendiville's (2000) book, *Drama and Traditional Story for the Early Years*. She felt comfortable showing me the book and her lesson plan. Her tentative beginning use of drama did not remain confined to using other drama educator's lesson plans; however, right from the beginning of the study, Ellen layered in writing as part of the developing lessons. In my last visit to her classroom, she used drama to enhance her students learning about their community in the past which is part of the provincial grade three social studies curriculum. In order to reveal Ellen's planning and her students learning, I begin by discussing Toye and Prendiville's book and trace how Ellen adapted one of their suggested lessons to meet the particular needs of her students and the prescribed outcomes contained in the Alberta Language Arts Program of Studies. Throughout my reflections about her planning and teaching, I provide her Planning and Reflective Charts that outline the drama strategies she used, what the students did, her reflection, and the learning outcomes she met through drama.

PLANNING: BEGINNING WITH THE INVENTED WHEEL

Toye and Prendiville (2000) provide a valuable resource that connects drama and familiar traditional tales. The authors transform a variety of stories into engaging situations and encounters with characters that teachers can use in the classroom. Toye and Prendiville state that the book, *Drama and Traditional Story for The Early Years,* is about three things.

> First, it is about a distinctive method of teaching and learning through drama. Second, it is about using traditional stories as a way to get young children to look

> at the world. Third, it has a strong focus on moral education, something that is becoming a major concern in schools as we write this. (p. 1).

Ellen recognized that the book was based on the expectation that the teachers who want to use drama must be able to take on a role and enter the world of fiction with their children. She therefore selected a lesson that was clearly explained and presented based on one of her favourite stories, *Where the Wild Things Are* by Maurice Sendak. The story is about a young, obnoxiously noisy and rambunctious little boy, Max, who recklessly damages his house and terrifies his dog. His mother sends him off to his room without supper. Once in his room, he sails away to a land where the wild things roam. While in this land, he becomes the wildest wild thing but soon longs for return to the world of his mother and supper. When I perused Toye and Prendiville's lesson, I noticed that the authors urge the beginning teacher to understand the difference between dialogue and discussion. They posit that drama leads to dialogue. The aim is therefore to get more interaction with ideas from the story rather than discussing the story in the "well-tried format of questions from the teacher" (p.19). Toye and Prendiville (2000) state,

> There are ways that a teacher using drama can involve children more strongly with story. The use of teacher intervention strategies has great potential for supporting literacy work. It can enhance the children's exploration of the ideas and characters in the story (p. 19).

They also emphasize that children are not acting out the story as written down by the author. The lesson developed by Toye and Prendiville (2000) provides dynamic situations for students to engage in through drama. They provide the following objectives for the lesson:

- to think about Max and his behaviour;
- to define unacceptable behaviour;
- to think about how his mother feels;
- to think how they might help his mother and Max.

Taking heed of their careful discussion about drama and story, Ellen began to shape the lesson for her group of grade three students and outlined the language learning outcomes she intended to meet through the drama. In the final interview, Ellen explained how she used the book to help her start planning.

> I think it's a really good way to start because it [Toye and Prendiville's *Drama and Traditional Story for The Early Years*] uses children's stories and it really milks them for everything they can give us and shows how to do it. You need to know how to frame it [the drama]. In your planning you need to think about how can I put this in a frame that we can work with? Where can I inject the tension in it? Where will there be an issue that the children can struggle with and make it interesting for them? So that's how I plan it and then I'm sure that through all that, they get their speaking skills and they get all these things that they need – their comprehension skills and so on.
>
> (Final Interview, Ellen, 2004)

Adapting the Invented Wheel

In order to reflect back on Ellen's lessons that she created using suggestions provided in Toye and Prendiville's (2000) chapter two, I begin by providing a discussion about her lessons. It is important to note that prior to my first visit to Ellen's classroom, she had already started working through a variety of drama activities which were aligned to the book *Where the Wild Things Are.* In Table One, Lesson One (p. 214), I provide Ellen's written plan. In order to provide my impression of Ellen's use of drama in her language arts program, I discuss the lesson that I observed. However, I first begin by summarizing Ellen's first lesson plan so that what I describe in lesson two has a context.

In lesson one, Ellen began by reading the first part of Sendak's *Where the Wild Things Are.* She read up to the part where Max sails away. After the short reading, Ellen put her students into groups of three or four and explained that one student would be the mother and the others would be neighbours who are complaining about Max's behaviour. As the students role played, Ellen asked them to freeze the action. She then tapped each student on the shoulder and asked him or her to say what his or her character was thinking. Ellen wrote the following in her reflection about this activity:

> *Students had a positive attitude about the book and enjoyed the short narration. When students began the gossip groups, I had to remind them not to laugh if they were going to stay in character. With this reminder they settled quickly into their roles. Students did a fine job of complaining to Max's mother about Max's behaviour and giving her suggestions about what she should do about Max.*

(Planning and Reflections, Ellen, 2004)

Ellen followed the above mentioned drama activities with a writing activity. She gave her students a copy of the first picture of Max doing mischief. The students were required to write a paragraph with a sentence that started with a word that ends in "ing"; one that starts with an adverb; one that starts with a prepositional phrase; a very short sentence and a concluding sentence. Because I had not been present at this lesson, I am not sure how the students proceeded with the particular demands placed on them. Ellen's reflection indicated that the paragraphs were well written and that only two students had not written only about the picture. Ellen had purposefully included this type of writing assignment as her students would probably encounter it in the Alberta grade three provincial assessment. After the students had written the paragraph, Ellen went into role as Max's mother and the students were neighbours who complained to her about Max's behaviour. The students were encouraged by Ellen to provide Max's mother with suggestions that would help her discipline Max. Ellen reflected on this activity. She wrote,

> *The teacher went in an out of role as she went back and forth from hearing the children's complaints and suggestions and going to the board to organize their thoughts. The teacher had to steer the children to the realization that only Max can control Max but that Max's mother has a responsibility to give Max guidelines and consequences.*
>
> (Planning and Reflections, Ellen, 2004)

I was present at the second lesson that was a continuation from the first lesson. In Table 2: *Where the Wild Things Are,* Lesson Two (p. 215), I provide a visual of Ellen's planned lesson and her reflections about the lesson. However, in order to reflect back on the lesson, I feel it necessary to first describe the lived through plan that I observed in the classroom.

A Teaching Scenario: *Where the Wild Things Are*

When I arrived the students were individually engaged in writing a social studies test. The classroom was very quiet and the desks were in single file rows. I settled myself at the back of the room and looked out over the heads of the twenty-four grade three students who were diligently answering test questions. Ellen approached me and explained that the students were nearly finished writing the test and that she was going to continue the drama work she had been working through with her students. She explained what she had accomplished in the first lesson. During the drama activity I was to observe that day, the students were going to focus on the main character, Max, and continue to address his behaviour. Ellen explained that she was first going to do the gossip strategy and then bring in tension by having a representative from the SPCA arrive to take Max's dog away. Her focus for the day was on one particular illustration in the book. The illustration shows Max chasing his dog with a fork. It was during this conversation that Ellen showed me the Toye and Prendiville (2000) book she was using to help her plan the drama lesson I was about to observe. According to Ellen, Sendak's story was a good story to use as it had great subtext. Her intention was to end the lesson with a piece of persuasive writing. Once Ellen moved to the front of the room, I became interested in seeing how she would help the students make the transition into the world of Max and the wild things.

Ellen's years of teaching experience were soon evident as she collected the tests and prepared the students for drama. She began by moving straight to an explanation about the neighbours' complaints about Max ill-treating his dog. Ellen invited the children to explore what the neighbours may have said to each other and to Max's mother about this issue. Holding up the picture of Max chasing the dog with a fork, she asked the students to go into role and to be the neighbours who complain to Max's mother about Max's behaviour. In role, they had to talk to Max's mother and give her a few suggestions about what she could do about Max. Ellen reminded the students not to giggle because they needed to stay in role. Once the reminder was issued the students settled down. When I reflect back on this particular lesson, I realize that Ellen's first activity worked as a bridge between the first drama lesson and the one I was observing for the students.

Working in small groups of three, the students negotiated roles for themselves. The quiet room exploded into a noisy and busy environment where speaking/listening, viewing/representing, and reading/writing were all integrated into the forty-five minutes period. The students were now involved in working collaboratively together to bring to life a moment from a picture book. It was exciting to see the children become active users of language. They spoke at each other, to each other, for each other, with each other, but mostly they were active in voicing their ideas or challenging the ideas of the other. They sat at their desks and turned their bodies toward each other to formulate their group. After a short while, Ellen asked the students to freeze the action and say what their character was thinking. In the groups, the students spoke about Max's treatment of the dog. It was interesting to observe that some of the students selected to make a phone call to the mother. I sat at the back of the room and generally observed all the groups and therefore, unfortunately, did not record the conversations that were taking place at the student's tables. After the students had presented their various scenes, tableaux, and spoken their thoughts out loud, Ellen stopped the class and divided them into groups of six. The groups had to decide who would be Max's mother, father, Max, the dog, a neighbor, and a person from the SPCA.

I decided to observe one group as they put together a role played scene of the SPCA person's visit to Max's family. I noticed that they were not comfortable with me writing down what they were saying so I put my pen and paper away. The noise level made it impossible to do an audio recording. I therefore sat back and observed them from a slight distance. After negotiating who would take what role, the students created a scenario. They eventually mutually agreed upon the same story. The story they had embraced would be played out in a sequential order. The SPCA person would arrive at the door and confront Max's mother about Max's behaviour toward the animal in the home. Once the scene was verbalized, the students' role played their created story. The scene opened with the SPCA representative ringing the doorbell. The mother answered the door and angrily screamed out answers to the questions put forward by the SPCA representative. However, this resulted in the SPCA lady taking the dog away. In the group, one girl, in role as the mother was very dominant and directed the others. In one case, she even provided particular words that the quieter student who was ironically the noisy character, Max, could say. The student-in-role as the SPCA representative kept a firm yet controlled tone with the rather explosive mother.

After approximately ten minutes, Ellen clapped and called out 'freeze'. The students returned to their desks. I was pleased to see that Ellen's students were comfortable working in the small open spaces in the classroom. Ellen stressed the no laughing rule. The group that I had been observing presented their scene. It was interesting to see how the scene now being role played had become calmer. The over excited mother was still explosive but in a more befitting manner. She did not physically push the SPCA representative. I was impressed with the student-in-role as the representative. She remained calm and professional as she took on an authoritative role. Her stance made clear that she was someone who had the power to remove Max's dog from the home.

After the role playing, Ellen explained that they were going to do a piece of persuasive writing. They had to take a position on whether Max's dog should be taken away from him. She asked the class to decide on which argument they wanted to support. The class decided that the SPCA should take the dog away and therefore began to decide on a suitable title for the piece of persuasive writing. The one that was everyone's favourite was "Max's Dog is Afraid". Next, the students had to brainstorm reasons why the dog should be removed by the SPCA representative. The audience had been established for the piece of writing. Everyone knew that they were attempting to persuade an authority to take action. Ellen used a persuasive writing organizer which she placed on the board. The following reasons were provided by the students.

1. Max is mistreating his dog – In a few of the role played scenes, the dog was mistreated by Max.
2. The dog does not have a good home with Max's family.
3. Taking the dog away is a good consequence as Max may learn from this – change his behaviour.
4. Family wouldn't have to pay dog expenses.
5. Max is not sorry – he lacks empathy for the dog. In one scene the student role played not caring that he was hurting the dog.
6. Max's family will no longer have to deal with neighbours complaining about the dog's treatment.

The students read the list of reasons they had provided to take Max's dog away. Ellen then handed each student his or her own persuasive writing organizer and asked him or her to record their own reasons. In Figure Thirteen, (p. 216), I provide one student's persuasive paragraph.

- **Reflecting Back: *Where the Wild Things Are***

Verriour (1989) provides an interesting discussion about explicit and implicit metacommunication messages in the creation of make-believe worlds. His notion about metacommunication is derived from Bateson who "uses the term to describe verbal or nonverbal commentary on the communication process: the subject of discourse is the relationship between the speakers" (p. 276). When Ellen and her students were talking about entering another world, the remarks made were explicitly metacommunicative. Verriour believes that talking about procedures for creating the drama defines the relationship between students and students and teacher and students. Once the children were in the imaginary context, or the pretend frame, the signal became implicitly metacommunicative. Both the verbal and nonverbal messages therefore created and sustained belief in the imaginary world. The students and teacher were now in the framed situation. In the dramas that I have described, the students were first involved in negotiating roles. Who would be Max? Who would be the mother? Who would be the SPCA representative? This type of explicit talk is necessary to establish a particular stance in a drama. The talk drew the children into collaborative negotiating and sharing meaning. They had to come to the point of creating a role played scene. Their understanding was drawn from the previous lesson and from the story itself. Once the students had determined who would take what role, they each had to make the character they were portraying come to life. The child in role as the SPCA representative conversed with conviction. Her thoughtful arguments revealed her ability to identify not only with the most appropriate way to deal with the aggressive mother but also revealed her ability to deal assertively with a problematic situation. In the role played scene, the implicit metacommunicative interaction between the mother and the representative defined the imaginary context. The students no longer had to explicitly define who did or said what to whom. In the lived through experience, life was given to a variety of characters. The class had formulated a negotiated community within their collaborative classroom community. Verriour (1989) points out that "like social, pretend play, drama is a shared learning experience which flourishes in classrooms where a sense of community and the importance of negotiation is valued" (p. 285). Bruner (1986) shifted his concept of education being based on the "solo child mastering the world by representing it to himself in his own terms" (p. 127). He recognized that a child needs to make his knowledge "in a community of those who share his sense of belonging to a culture" (p. 127). As Verriour states,

> For Bruner, *negotiating* and *sharing* are now as significant as *discovery* and *invention* in the learning process. For the teacher who is considering using drama in the classroom all of these four concepts have special and equal importance if the children are to experience a sense of community, a sense of ownership – "This is our drama and these are our discoveries" – and a change in their personal understanding. (p. 285)

Story became an interesting consideration as I reflected on the lessons I have described in this section. Ellen's intention was not to have her students reenact the story but to explore a few human issues from the story. Bruner (1986) drew close attention to the central role that narrative and storytelling play in synthesizing and verbalizing personal experiences and communicating feelings, and constructing meaning. Verriour (1990) suggests that storying "in dramatic context involves the participants in a shared learning experience that requires them not only to think *in* the narrative mode but also to think *about* narrative as a means of interpreting and verbalizing" (p. 144). I found it interesting to see how through drama Ellen was embedding a variety of stories within Sendak's story. The students in the drama that I observed were exploring and examining a fresh theme. The new story that they had created propelled them into considering the world of consequences for ill-treating an animal. They ended up by developing reasons why Max should or should not be allowed to keep his dog. This issue is not raised in Sendak's story. The students were therefore involved in creating a new story about an abused dog. Through exploration of an embedded story, the students were acquiring the rules for collective story creation. They first had to work cooperatively, incorporating fresh pieces of information from other students into their own story. By embracing each others ideas, the students had to shape what had been suggested into a role played scenario that depicted a beginning, middle and end. The ringing of the doorbell was the beginning of the role played scene. The unfolding dialogue between the mother and SPCA representative provided information about the problem. The SPCA representative taking the dog away provided a solution to the problem. Verriour (1990) states that during drama-created stories, students are also learning "not to subvert the integrity of the work, and not to force a resolution to the story too quickly so that there is time to linger on the way" (p. 147). He believes that when we move children into the dramatic frame their awareness of the power of story is heightened. Through drama, Ellen provided her students with the opportunity to examine the ways in which "storying and storytelling encompass, reflect, and shape human thought, feelings, and aspirations" (p. 149). Ellen's students had created a moment wrought from life and filled with human emotions and feelings.

Even though I did not see Ellen in role during my first visit, it is clear that in the first lesson she moved into the drama by assuming a variety of roles. Toye and Prendiville (2000) posit that Teacher-in-role (TIR) is an easy and powerful strategy that can be used to interact with children. The strategy gives the teacher the capability to relate to the class other than as teacher. They explain that the way they have described TIR in *Where the Wild Things Are* not only allows the children to get familiar with their teacher taking on a role but it does so in the familiar environment of the classroom. Ellen wrote about the power of TIR as a strategy.

> *Teacher-in-Role – this drama technique gave me a new approach for interacting with the students. Students responded very favorably to this new teacher stance. They moved easily into the pretend world of drama, speaking in a manner appropriate to the character they had taken on, asking appropriate questions and using dialogue to work towards solutions with their peers.*
>
> (Written Response, First Interview, Ellen 2004)

According to Toye and Prendiville (2000) "authentic dialogue is when attention is being paid, when all the participants are learning how to learn off each other: teacher from pupil, pupil from teacher, pupil from pupil" (p.92). According to their interpretation of authentic dialogue, it is not about points-scoring but the intention to hear the other properly, to respect what is being both agreed upon and disagreed about. I believe that Ellen's planned drama activities in both the first lesson and the second lesson asked for speech from the children and gave them the opportunity to improve their speaking and listening skills as a part of the drama experience. The noise level in the classroom was an indication that Ellen's desire to create an opportunity for authentic dialogue was fulfilled.

The dialogue moved from role played scenario to a conversation about whether Max's dog should be removed from the home.

The persuasive writing activity required the students to begin reflecting upon the role played scenarios. As they spoke with Ellen about reasons why Max should have his dog taken away, they reflected back on their own experiences with the story. Max's character had been made visible by the students in the role played scenes. This character was unworthy of owning a pet. The students had already started a dialogue as neighbors about why the dog had to go. The ideas and information that Ellen extracted from the students to develop the persuasive organizer had been lived through. There was no need to hesitate and negotiate whether Max should keep or lose his dog as that had already been negotiated when the role played scenes were being developed. An apologetic and sympathetic Max had not emerged. The six reasons why Max should suffer the loss of his dog could therefore be found without much hesitation.

One of the keys to successful persuasive writing is audience awareness. Writers have to persuade by knowing how to capture their reader's attention and convince them to believe or do something (Ede, 1984, and Hays, Durham, Brandt & Raitz, 1990). Ellen's students were capable of taking another's perspective because she had planned a drama scenario that did not appear to be a contrived situation. The drama presented a moment that seemed reasonable and purposeful. The students, in other words, understood what was expected of them. When they reflected back on the drama they could see two sides to the argument. The mothers in the role played scenarios argued against the dog being removed from the home. On the other hand, the neighbours argued for the dog's removal. The SPCA representative listened to both sides of the argument and ultimately made a decision. Because the decision was part of the role played scenes, the children had already discussed what would happen.

Ellen spent time on building her students persuasive communication. I believe that her focus on drama to teach children how to write persuasively moved the children's experience beyond a narrow evaluation-focused method of teaching. Drama became a tool that moved her students toward a beginning understanding about the relevance of developing a persuasive argument. After all, children know what language is because they know what language does (Halliday, 1973). They know how important it is to be able to persuade someone to do what you want them to do.

MOVING BEYOND THE INVENTED WHEEL

During my second visit to Ellen's classroom, I realized that she had shifted beyond using Toye and Prendiville's (2000) suggested drama lessons focusing on traditional stories. In this section, the first lessons that I observed had been created by Ellen to encourage her students to develop a deeper understanding about writing descriptive paragraphs. The second lesson was an integrated lesson in which drama became the bridge for language to cross over into social studies. In this section, I discuss both these lessons and continue to focus on Ellen's planning.

A Soundscape Experience

In order to encourage her students to write descriptive paragraphs, Ellen used two drama strategies. The first strategy was guided imagery. She had used guided imagery the year before and found that her students' descriptive paragraphs were "full of beautiful detail after participating in the guided imagery" (First Interview, Ellen, 2004). In the first interview, Ellen described how she set about using this particular strategy.

> *After deciding the language learning goal (in this case writing paragraphs which describe a setting), I choose appropriate children's literature to use as the starting point in my planning. I ask the children to close their eyes and visualize what I am reading and then I read the part that describes the setting of the story. Afterwards, I ask them each to tell me what image stood out most clearly for them as they listened.*
>
> (First Interview, Ellen, 2004 – Written Response)

In the lesson that I observed, Ellen had developed the use of guided imagery further by including another drama strategy known as the soundscape. Neelands and Goode (2000) describe the soundscape as

> Sound, song, words and phrases, either pre-recorded or performed live, are used to create the mood and atmosphere of a character's lived experience. . . In this convention the group are encouraged to think of the soundscape as having a musical shape to it and to weave the various words, statements and sounds together orchestrating them as precisely as possible. (p. 73)

In order to describe how the lesson unfolded, I once again provide a teaching scenario. After the teaching scenario, I reflect back on the children's learning.

A Teaching Scenario: A Soundscape Experience

The room looked quite different as the students' desks had been moved against the walls and chairs had been placed in a semi-circle in the centre of the room. I could sense excitement permeating from the students. I was no longer perceived as the person coming to observe their teacher. I was their audience. Ellen told them that they would first show me what they did during guided imagery. She asked the students whether they remembered what guided imagery was. All the students raised their hands. One girl was selected to explain. After her explanation that it meant putting pictures in your head about a place, Ellen switched off the lights in the classroom. In the darkened room she began to read from a duo-tang that had a prepared script. The script started off by preparing the students to enter into the activity. The class visibly began to settle down. They were asked to think of a place that is special to them. They were required to use each one of their senses to explore their special place such as their sight. Ellen guided them to look around the place they were creating.

Ellen spoke in a soft dreamy voice, "What do you see? Even a quiet place has sounds. Listen for the special sounds. Identify several different smells. Taste the air, feel the textures and temperature. Think of a place that you want to go to. How would you get there? On foot, in a car, a spaceship? You must pack for the journey. You know what you will need at this place." Frequent pauses were made so that the students were afforded the opportunity to imagine. Ellen then asked a series of questions:

- Who is the very last person you would expect to see in this place?
- What do they look like?
- What do they sound like?
- Are you pleased or not so pleased to see them?
- What do they say?
- What do you say?
- Suddenly you leave this place. What has caused you to leave so suddenly?

During the guided imagery most of the students had their heads down and eyes closed. Once Ellen had completed leading them through the guided imagery, she asked the students to stand up and stretch. After stretching, Ellen read the first few pages of the story *The Ugly Duckling.* These pages provided a rich description of the pond and surroundings where the ducklings were born. She explained to me that the students had used this particular part of the story to create a soundscape. The students were obviously very excited to share these soundscapes with me. In the lesson, prior to my visit, the students had determined which percussion instrument sound would go best with the various parts of setting described on the pages. I sat back and listened as Ellen reread the descriptive pages while the students added in sounds to the reading. It was a wonderful experience. This was an imaginative use of music with a drama technique. After the presentation, a student read the setting paragraph that he wrote. Ellen was very impressed with the difference in her students' writing after they had participated in the guided imagery and soundscape experience. In the final interview we discussed this particular lesson.

> With the setting writing, well they did learn to write a setting paragraph that way, where normally in writing they just want to get right to the action of the story. They certainly did end up knowing what it was – whether at their age they have the patience to spend time describing a setting before they zoom into the action that will be a little dependent upon their maturity. I think the drama really helped them to get there because it made them stop and focus on style and relied on their interpretation. In a way it gave the sound an action because they're so focused on it has to be something – it has to be happening so if it had a sound there is action there for them - that made them stop long enough to write about it and recall it too.
>
> (Final Interview, Ellen, 2004)

- **Reflecting Back: A Soundscape Experience**

The writing that occurred was built upon an aesthetic reading experience (Rosenblatt, 1978). The guided imagery activity and Ellen's attentive reading of descriptive passages from The Ugly Duckling provided the students with an experience that opened their minds. They could, for a brief period of time, blissfully wander in a place they had personally conceived. Ellen deliberately focused on what her students were living through during their response to the guided imagery and the descriptive text. She relied upon the children deciphering the images that the words she read created. The students had to pay attention to the feelings and ideas that the words from the text stirred within them. By attending not only to the meaning of the words but also to the sound and rhythm of each word, the students raised their awareness of the setting. Rosenblatt (1978) states,

> Sensing, feeling, imagining, thinking under the stimulus of the words, the reader who adopts the aesthetic attitude feels no compulsion other than to apprehend what goes on during this process, to concentrate on the complex structure of the experience that he is shaping and that becomes for him the poem, the story, the play symbolized by text. (p.26)

The students drew on their own inner resources to create a pleasurable image of lakes sparkling, of the sun shining brightly, of green oats and enormous haystacks (see Figures Fourteen and Fifteen, p. 217-218). Transacting aesthetically with a piece of text, "emphasizes the relationship with and continuing awareness of, the text" (Rosenblatt, 1978, p. 29). Close attention was paid to all the words in order to create an image and then translate that image into sound. The guided imagery experience helped the students begin making a connection between what they imagined and the sounds around them in that particular setting. When they were requested by Ellen to create a soundscape for a setting, they could readily begin the activity.

The soundscape is a drama convention that falls under poetic action (Neelands and Goode, 2000). Conventions that are part of poetic action "emphasize or create the symbolic potential of the drama through highly selective use of language and gesture" (Neelands and Goode, 2000, p. 6). I was present at their final presentation of the soundscape. However, I was not present during the process of moving from reading to experimenting with a variety of instruments and finally into writing a descriptive paragraph. However, Ellen provided me with a chart (see Table Three: The Soundscape Experience, p. 216) that shows how the students developed their soundscapes and which outcomes were met from the Alberta Language Arts Program of Studies. The photographs taken by Ellen show how the students moved through the experience. They began by deciding on the sounds they would make to create the soundscape to describe the setting of the story they would be writing. The students then planned and rehearsed their soundscapes; a performance was then given before the students sat down and wrote their own setting paragraphs.

The students were undoubtedly involved in using sound poetically and expressively to create mood and a sense of place. Neelands and Goode (2000) state, "Creating the Soundscape requires reflection, and analysis of both character and situation, selecting ideas and sequencing for best effect; finding form for affective responses to work in progress (p. 73). The task created by Ellen demanded reflection and analysis of a self-created setting. The guided imagery and descriptive text served as work in progress but the ultimate challenge was to create sound for their own written text. A text brought to life both visually and auditory by the students creation of a place of their own conception.

In the next section, I explain how Ellen proceeded to plan across the curriculum as she moved language arts and drama into the social studies curriculum.

Language Across the Curriculum Through Drama

During the same visit to Ellen's classroom, I observed another lesson. It was interesting to see that Ellen had moved toward planning her language arts and drama in another area of the curriculum. The content used with language arts and drama was derived from the Alberta Social Studies Program of Studies (1998). In the grade three social studies curriculum, the students study the history of their own community and area from the past to the present in order to examine the changes that have taken place. School districts encourage teachers to use locally developed materials. In Lonsdale, where Ellen's students reside, large murals depicting people from the past and memorable historical moments are painted on the walls of the downtown buildings. The paintings have been photographed and placed on the school district website along with stories from the past. Ellen's intention was to encourage the students to role play a variety of historical moments so that the students could experience the history of their community. Through the drama, the students were given a variety of learning opportunities. These learning opportunities ranged from listening to a story about an event in their community, working in small groups to role play the event, sequencing the ideas from the story, developing characterization, devising dialogue for the event, and developing confidence in expressive performance. After being involved in thinking, speaking, listening, reading, viewing and representing through drama, the students were required to write an historical account about the events they had dramatized. Ellen's integrated lesson ensured that language learning took place and developed through interactions in meaningful circumstances. That is, the circumstance suited the context in which the language was required. Below, I provide a brief description of the lesson as it unfolded during my visit to the classroom. After the teaching scenario, I reflect back on the writing that emerged.

Teaching Scenario: Role Playing the History of Lonsdale

> *We used several web sites to research the history of Lonsdale. The mural website provided us with great historical stories to dramatize. After participating in these dramas, students wrote the stories and made illustrations.*
>
> (Planning and Reflections, Ellen, 2004)

Ellen had the students sitting on the floor facing the classroom computer. She had the Lonsdale historical website open and explained to me that they were learning the history of their immediate community and that the students had been working on a number of drama activities. Ellen showed me the website and guided me through a number of the very short stories that the class would have the opportunity to dramatize. Ellen asked the students to move from the computer area to the chairs that were still in a semicircle. I could sense their excitement as they began to prepare themselves for drama.

Once the students were seated, one boy was called up. Ellen greeted him as Israel Umbach the town sheriff and tax collector. I was hoping to see Ellen move into role, but she stayed on the outside of the role playing. The role she took was to guide the students by narrating and directing the role played scenes. Through narration, she storied Israel Umbach's duty as the tax collector. The boy in role as Israel approached each of the town's people and demanded that they pay their taxes. The students' role played handing over their taxes to Israel. Ellen asked the students whether all the people could pay their taxes. One student indicated that she couldn't pay her taxes. Israel demanded that she find a way to do so. I was now witnessing the different type of talk that occurs in drama. The spontaneity of the talk during developing the scene was now replaced with talk that appeared to be almost scripted. Each student was now attempting to perform their role. They were in the process of attempting to memorize the words that had once been spontaneous. The language used by the students was therefore different. I began to realize that what I was observing was closer to the notion of drama as a product rather than as a process for learning. The process had been developed before my visit.

After the student in role as Israel had gathered the taxes, he went to Jacob Miller the owner of the General Store. Ellen narrated the story and the students continued to mime. Jacob Miller's assistant, Louis Kowenski, had the task of sorting through the mail. Ellen directed the students as they mimed and narrated what they were doing. One of the student's in role as a woman from a farm arrived at the store to buy some yarn. The notion of bartering was now the focus of the role playing. The woman asked Jacob Miller if he would give her a ball of yarn in exchange for the can of milk that she had brought from her farm. Jacob agreed and handed the woman the yarn. Louis Kowenski asked Jacob where the mail was that needed to be sorted. Jacob explained that the mail had not arrived. Ellen narrated the unfolding scene and provided an explanation about the delayed delivery of the mail. The student in role as Israel presented a letter addressed to him as the tax collector which was from the Canadian National Railway. The letter indicated that the Canadian National Railway had refused to pay their taxes. Ellen directed Israel to get his chains. The student mimed while Ellen narrated the story. Israel walked to the railway and chained the train to the railway line. After role playing these various scenes, some of the students were very eager to share their written historical accounts. (See Figure Sixteen, p. 220.) Ellen indicated to me that all the students' writing after a drama activity was always more detailed. Later, I return to this notion and discuss the students' writing that arose from the role played scenes.

After the students had shared their writing with me, there was still time for Ellen to guide her students through another historical moment from the website. Ellen asked the students to return to the computer area to help her select another scene to dramatize. The students were eager to explore the Christmas Eve story. The website provided concise and rather brief information about a family preparing to go into town to the church concert on Christmas Eve. They prepared their horse drawn sleigh. When the family was all seated in the sleigh, the father went back into the house and quickly hid the children's Christmas gifts.

I was now in the fortunate position to be afforded the opportunity to experience the process that Ellen used to guide her students through role playing. She divided the students into different groups so that they could role play different parts of the story. What unfolded, provided me with a sense of what might have occurred on the days that Ellen needed to be alone with her group "to set things up". The students readily moved from the computer generated story into role as they became various family members preparing to travel in their sleigh to church. I observed one group closely as they decided on the roles they would embrace. They discussed what they would do and moved into action. Another group had become the church choir discussing what Christmas Carols they would sing. The group of girls excitedly brainstormed a list of Carols that they could sing. Beautiful voices drifted across the room as the girls began to sing snippets of different Christmas Carols. Ellen stepped into role as the pastor and eagerly began to direct the choir as they practiced their songs. I now realized that Ellen was indeed comfortable shifting into role. Her students also readily accepted her role. A group of students became the congregation who were seated in the church. I now experienced the same type of talk that was so prevalent in the classrooms of the other teachers in this study. The ideas being generated came from the students. They could now grapple with the story and collaboratively determine how to present their scene. Undoubtedly, the students were now engaged in "learning through imagined experience" (Neelands, 1992). When it was time for recess, the students were so involved in the drama that some wanted to continue. The girls who were the concert performers were definitely not ready to finish their scene. While the students were out at recess, Ellen explained to me that they would write the Christmas Eve story in their social studies journal when they returned.

- **Reflecting Back: Writing Historical Accounts**

Throughout Ellen's planning, I noticed that a writing activity was always included. Ellen believes that drama does improve the quality of the students' written work. Neelands, Booth, and Ziegler (1993) state that "when the writing is embedded in a context that has a personal significance for the writer, the motivation for writing changes drastically" (p. 10). In the various drama scenes that unfolded in Ellen's classroom, the students were being provided with the opportunity to return to the days of the first pioneers in Lonsdale. They were reliving moments of their community's history. The drama work took Ellen's children outside themselves and the classroom into a place and space that was playful, engaging, and authentic. The reticence on the part of some children to heed the recess bell in order to continue their exploration of the people they had become is not unusual in drama. Britton (1979) believed that a dramatic situation that takes hold is one of the most powerful ways of forcing students out of their own skins into somebody else's. After role playing various scenes, the students provided clear historical accounts of what they had dramatized. In her reflection journal, Ellen wrote,

> *This was a highly engaging way to make historical events come alive. Students loved this and their writing flowed easily after acting out the events depicted in the murals"*
>
> (Planning and Reflections, Ellen, 2004).

Tarlington (1985) suggests that drama can act as a powerful prewriting activity because it develops a meaningful context for writing. In Figure Sixteen (p. 219), a student has provided the story about Jacob Miller and Israel Umbach role played in the classroom when I was present. The student has layers of information that comes directly from the website but the dialogue that is introduced represents the notion that the student has captured the voices of the people in the role played scenes. The sense of narration that flows through the piece could be a result of Ellen's using narration as part of the unfolding scene. All the samples of writing that Ellen provided me were from the students' social studies journals. These students had begun their writing in a feeling/thought mode and had explored meaning through both context and form. Ellen's students were therefore learning through the writing just as they were learning through the drama (Heathcote, 1983).

The second piece of writing, see Figure Seventeen (p. 220), was written after the students had lived through the Christmas Eve experience of the pioneers. In this selected piece of writing, the student recounts what the family had to do in order to ready the sleigh for the cold journey into town. Once again, there is a balance between the information provided on the website and drama related experience evident in the journal extract. The dramatizing that the students were involved in slowed the pace of the narrative and provided the students with the opportunity to live through the experience at life rate. The historical material was put into the present, the here and now. In the role played scenes, the students were afforded the opportunity to see the possibilities of greater detailing, elaborating dialogue and gesture (Moffet & Wagner, 1983). Moffet and Wagner (1983) state that "Youngsters frequently over condense in their writing, and improvisation helps them learn to provide detail – to experiment with various forms of expatiation" (p. 118). The task of acting out demanded a more sophisticated reading of the written text and an interpretation of the photographed murals provided on the website. The students had to engage in significant and focused task talk in which they had to analyze the text and murals they had encountered in order to determine meaning, characterization, and tone. Moffet and Wagner (1983) believe that "the task of acting out simply demands this type of analysis, even if on a very crude level with young children" (p. 120). The act of becoming one of the early pioneers of Lonsdale provided the students with the opportunity to make conscious the images depicted in the murals and website text. The prewriting drama activities were dependent upon students being involved in a collaborative conversation about what they had seen and read. Through their writing the students could share their new knowledge about the history of their community.

Ellen's planning was interesting to me because she had taken one drama course and during that period of time had been in her own classroom where she could put drama theory into practice. When I look back at the lessons that I have described, I realize that she was always cognizant of her own condition as a teacher. She understood what she would be comfortable doing in her classroom with her particular students. She knew the nature of the children she was dealing with and understood that for her class of twenty-four students she needed specific plans and a high proportion of decision making to guide her students through drama. I believe that Ellen, the guide, helped me to understand how a teacher can "edge in" (Wagner, 1999) and begin using drama.

SUMMARY

My determined focus to look at Ellen as the guide for her students but also as a guide for novice drama teachers meant that I had to first dissect the pieces that I had gathered and then attempt to recreate them into a whole. I was in Ellen's classroom for two days. The pieces from Ellen's language arts environment were therefore mainly constructed from telephone conversations, semi-structured interviews, and her planning and reflection charts. By closely scrutinizing these pieces of data, I could visualize a symbolic figure that served as a guide. My field notes were related to what I saw during the hours spent observing the students and Ellen actively engaged in drama. The image of Ellen as the guide brought into focus how she began to introduce drama into her language arts environment. It therefore seemed appropriate to delve into her planning. I divided her planning into two key sections.

In the first section, I discuss how Ellen planned using the invented wheel. The invented wheel represents the lessons that Ellen developed from Toye and Prendiville's (2000) *Drama and Traditional Story for the Early Years.* At first, I described aspects of Toye and Prendiville's lesson based on Maurice Sendak's' *Where the Wild Things Are.* After this discussion, I provided a teaching scenario and described a lesson that I observed during my first visit to the classroom. I focused on how Ellen placed writing into the lesson because she had come to appreciate drama's role in improving the quality of students' written work. After, providing a synopsis of the lesson, I reflected back and used Verriour's (1989) notion about implicit and explicit metacommunication to discuss the speaking and listening environment created through drama. After this discussion, I explain how story became an interesting consideration as I reflected on the two lessons I had observed in Ellen's classroom.

The second section extends the conversation about Ellen's planning. In this section, I focused on how Ellen moved beyond the invented wheel. I described two particular lessons which I was an audience to on the same day. The first lesson showed how Ellen used guided imagery and the soundscape strategy to enhance her students reading and writing experience. When I reflected back upon the lesson, I connected what I had interpreted to Rosenblatt's aesthetic stance to reading and writing. The second lesson observed on the same day provided me with the opportunity to describe how Ellen planned language across the curriculum through drama. I once again provided a teaching scenario and described how the lesson unfolded. My reflection on the lesson focused on the writing that was achieved through the integrated lesson.

I now leave Ellen, the guide, beckoning to novice teachers to begin using drama as part of their teaching repertoire. Four symbolic figures are now situated in my envisioned collage. I reticently leave behind the individual stories of each figure in order to focus on the landscape upon which they have been interactively dancing with their students. Kelti, Hannah, Susan, and Ellen's language arts environments will now provide the substance for a deeper and broader discussion about drama's role in the language arts curriculum. In order to begin this discussion, I invite the reader to focus on the landscape glued upon the confined space of the board. This landscape is the required and planned curriculum of Alberta. Should drama have a place in this planned landscape?

ELLEN, THE GUIDE

TABLES AND FIGURES

Ellen Table One: Lesson One – *Where the Wild Things Are*

CONVENTION	ACTIVITY	REFLECTION	Program of Studies
Teachers as narrator Gossip Tableau Voices in the Head	The teacher reads up to the part where Max gets in his boat in the book, "Where the Wild Things Are" Students were put in groups of four or three. One was Max's mother and the others were neighbours who had complaints about Max's behaviour. After spending some time in these groups, students were asked to freeze the action as in a tableau and wait for the teacher to tap them on the shoulder so they could say what their character is thinking.	Students had a positive attitude about the book and enjoyed the short narration. When students began the gossip groups, I had to remind them not to laugh if they were going to stay in character. With this reminder they settled quickly into their roles. Students did a fine job of complaining to Max's mother about Max's behaviour and giving her suggestions about what she should do about Max.	2.2 Respond to texts – construct meaning from texts – make inferences about a character's actions or feelings

<table>
<tr><th>Writing Activity</th><th>Activity</th><th>Reflection</th><th></th></tr>
<tr><td>Writing paragraphs with a variety of sentence structure</td><td>Students were given a copy of the first picture of Max doing mischief and were told to write a paragraph with a sentence that starts with a word that ends in 'ing'; one that starts with an adverb; one that starts with a prepositional phrase; a very short sentence and a concluding sentence.</td><td>Student paragraphs were well written. All students wrote a paragraph. Only two students did not write only about the picture.</td><td>Program of Studies – 2.2 Respond to Texts – tell or write about favourite parts of oral, print and other media texts</td></tr>
<tr><td>Collective Character
Mantle of the Expert
Hot Seating
Teacher in Role</td><td>Students were told that they would all be the neighbour and the teacher would be Max's mother. The students complained to her about Max's behaviour; and suggested ways for controlling Max. The teacher went in an out of role as she went back and forth from hearing the children's complaints and suggestions and going to the board to organize their thoughts.</td><td>The teacher had to steer the children to the realization that only Max can control Max but that Max's mother has a responsibility to give Max guidelines and consequences. The result of this activity was the following table.
<table>
<tr><th>define unacceptable behaviour</th><th>empathetic feelings for Max's mother</th><th>invent ways to help Max's mother</th></tr>
<tr><td>- hurt people
- destroy property
- playing with dangerous things irresponsibly
- hurt animals threatening people or animals</td><td>shocked
confused .
disappointed
upset scared
nervous
worried</td><td>- tell Max what behaviour is unacceptable
- give him guidelines and consequences
- write apologies
- earn money to pay damages</td></tr>
</table>
</td><td>2.2 connect own experiences with the experiences of individuals portrayed in oral, print, and other media texts, using textural references; make inferences about a character's actions or feelings</td></tr>
</table>

Ellen Table Two: Lesson Two – "Where the Wild Things Are"

CONVENTION	ACTIVITY	REFLECTION	Program of Studies
Gossip	Students work in groups of four in the role of Max's neighbors and gossip about what Max has been doing to his dog and what should be done about it	I thought they were very noisy but they seemed to be on task.	2.2 Respond to texts – construct meaning from texts – make inferences about a character's actions or feelings
Drama Sentence	Students work in groups of six and take roles of Max, Max's dog, Max's mom, Max's dad, a neighbor, and a representative from the SPCA. I will tell them that a neighbour has reported Max to the SPCA and they are going to take his dog away and find it a good home. Students perform a drama sentence.	Especially liked the quick thinking of Shannon as she took the roll of the SPCA. She was able to come up with dialogue to support her role and the questions thrown at her.	
Teacher in Role	Teacher takes role of reporter interviewing the children who take the role of Max's neighbours. The reporter says he wants to write an article about why the SPCA should take Max's dog away. The teacher in role also pretends to be from a different newspaper and is writing from the opposite viewpoint.	Did not need teacher in role for this. Students seem able to come up with reasons easily.	

Drama Input	Activity	Reflection	Program of Studies
Preceding drama activities gave students the depth of understanding of the various characters motivations to construct persuasive reasons for either side of the argument.	Students choose a viewpoint and use the Persuasive Writing Organizer form the Balanced Literacy Teachers' Guide to write down their arguments.	Persuasive writing went smoothly. Students finished the assignment and the next day, used their organizer to write a persuasive paragraph which had a topic sentence, reasons, and a concluding sentence. A successful lesson!	3.3 Organize Information-organize ideas and information using a variety of strategies,... - draft ideas and information into short paragraphs, with topic and supporting sentences

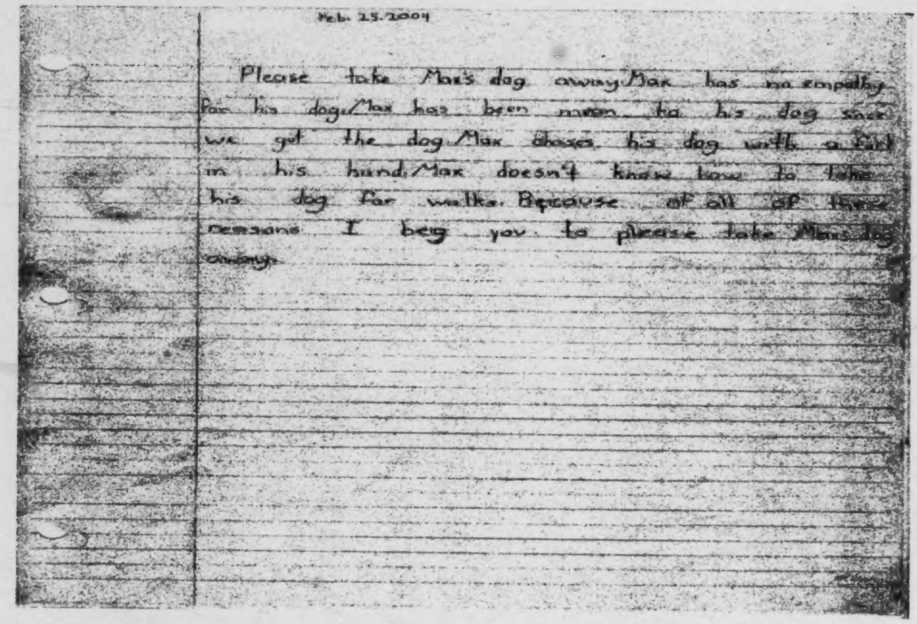
The persuasive Writing Organizers for both sides of the argument:

Take Dog Away	Don't Take Dog Away
Reason 1 Max isn't sorry.	Reason 1 lots of little kids don't know how to treat their pets.
Reason 2 SPCA will find a good home for Max's dog.	Reason 2 Max is an only child, and his dog is his only friend.
Reason 3 Max is abusive to the dog.	Reason 3 The dog might still love Max
Reason 4 Max might learn from this. It's a good consequence.	Reason 4 Max could be trained on how to take care of his dog.
Reason 5 Max's Mom and Dad won't be in trouble with the neighbours and the SPCA anymore.	Reason 5 When Max is trained, Max and his dog could have a lot of fun.
Reason 6 Max's family could save money on dog expenses.	Reason 6 Max's dog's next owner could be worse.

Ellen Table Three: A Soundscape Experience

Students decide on the sounds they will make to create a soundscape to describe the setting of the story that they will be writing.		Program of Studies – 1.1 Express ideas and develop understanding – explore ideas and feelings by asking questions and talking to others
Students Plan and rehearse their soundscapes		2.4 Generate ideas – experiment with ways of generating and organizing ideas prior to creating oral, print, and other media texts 5.2 Work Within a Group – cooperate with others; work in groups
Students perform their soundscapes		4.3 Present and Share – use effective oral and visual communication
Students decide on sentences that will describe the setting after performing their soundscape for the class.		2.1 Clarify and Extend – consider others ideas; combine ideas 5.2 Work Within a Group cooperate with others; work in groups
Students write their own setting paragraphs		2.4 Create Original Text – add sufficient detail to…print…to tell about setting…

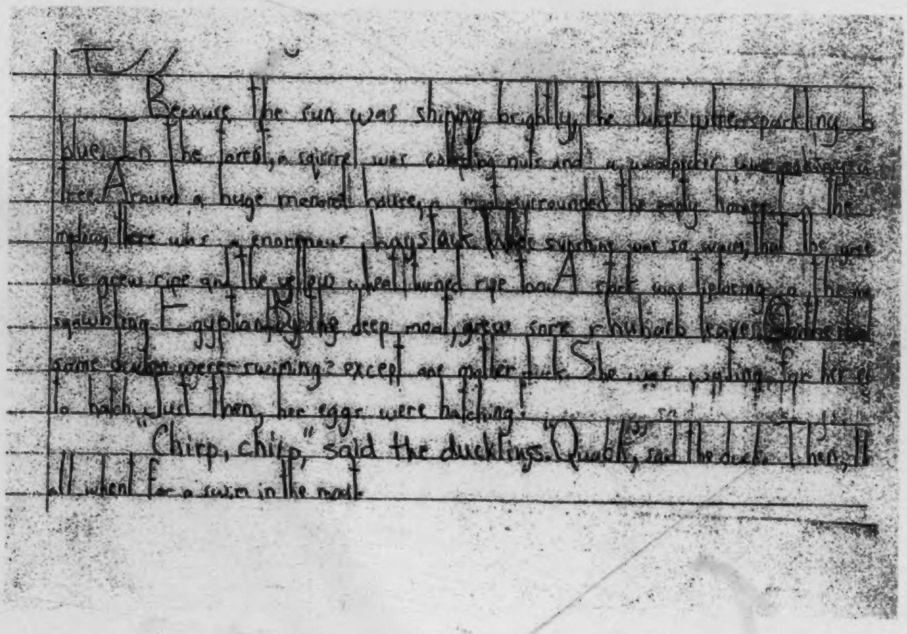
Figure Thirteen: Persuasive Paragraph



Feb. 25. 2004

Please take Max's dog away. Max has no empathy for his dog. Max has been mean to his dog since we got the dog. Max chases his dog with a belt in his hand. Max doesn't know how to take his dog for walks. Because of all of these reasons I beg you to please take Max's dog away.

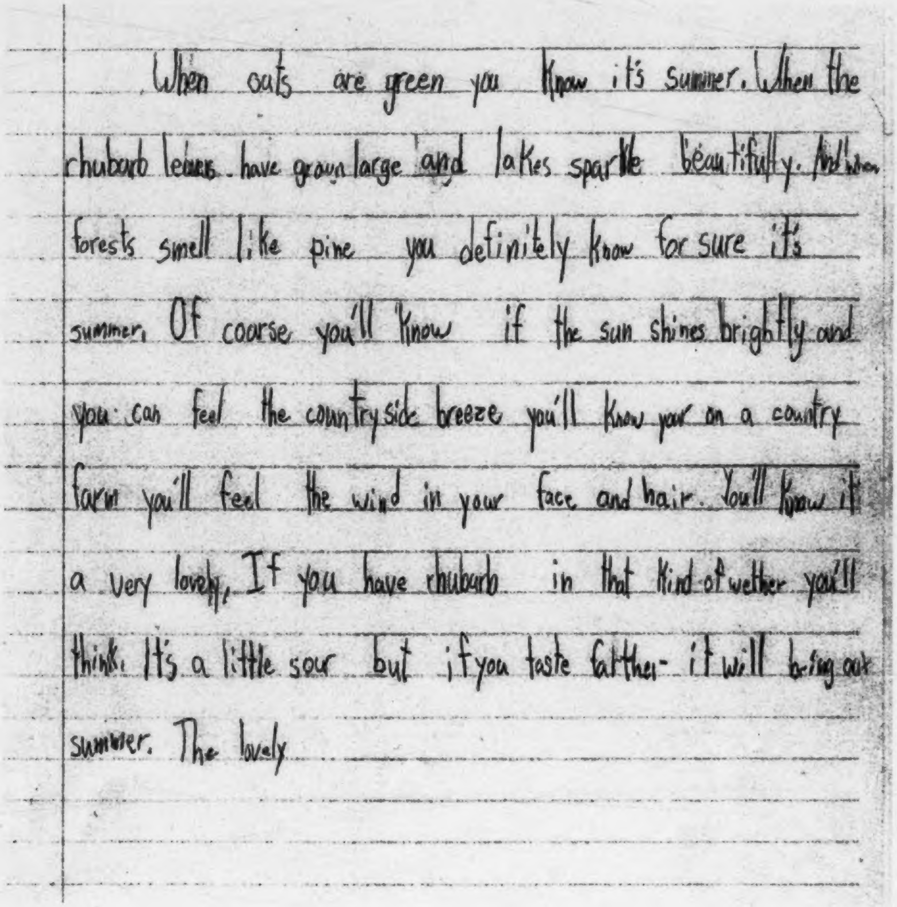
Figure Fourteen: A Descriptive Paragraph – Soundscape Experience



Because the sun was shining brightly, the lakes were sparkling blue. In the forest, a squirrel was collecting nuts and a woodpecker was pecking a tree. Around a huge memorial house, a moat surrounded the empty house. In the meadow there was a enormous haystack. The sunshine was so warm, that the grapes grew ripe and the yellow wheat turned ripe too. A chick was playing a the [illegible] squabbling Egyptian. By the deep moat, grew some rhubarb leaves. On the [illegible] some ducks were swiming? except one mother duck. She was waiting for her eggs to hatch. Just then, her eggs were hatching!

"Chirp, chirp," said the ducklings. "Quack," said the duck. Then, they all whent for a swim in the moat.

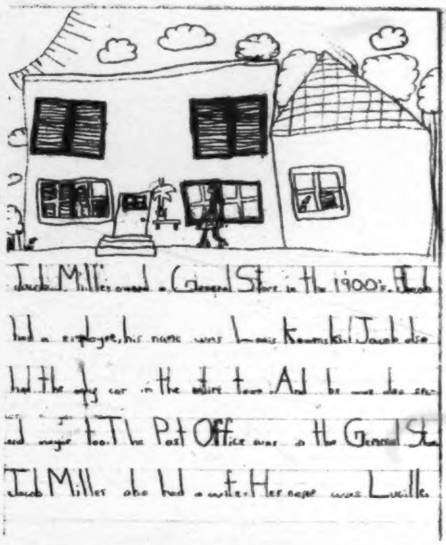
Figure Fifteen: A Descriptive Paragraph – Soundscape Experience



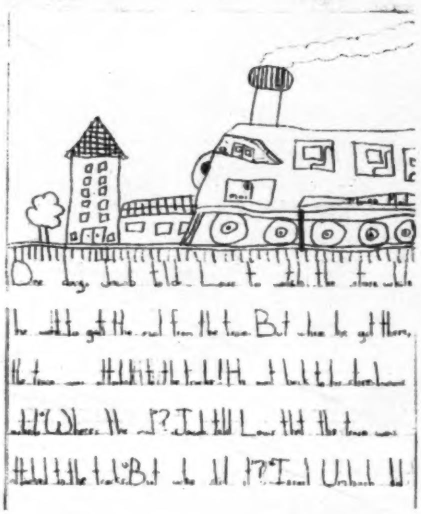
When oats are green you Know it's summer. When the rhubarb leaves have grown large and lakes sparkle beautifully. And when forests smell like pine you definitely Know for sure it's summer. Of coarse you'll Know if the sun shines brightly and you can feel the countryside breeze you'll Know your on a country farm you'll feel the wind in your face and hair. You'll Know it a very lovely, If you have rhubarb in that Kind of wether you'll think. It's a little sour but if you taste fatther- it will bring out summer. The lovely

Figure Sixteen: The Tax Collector and the General Store Owner

1.



2.



Picture One: Jacob Miller owned a General Store in the 1900's. Jacob had a employee, his name was Louis Kowenski. Jocab also had the only car in the entire town. And he was also second mayor too. The Post Office was in the General Store. Jacob Miller also had a wife. Her name was Lucille. Picture Two: One day, Jacob told Louis to watch the store while he went to get the mail from the train. But when he got there, the train was attached to the tracks! He went back to his store. Louis asked, "Where s the mail"? Jacob told Louis that the train was attached to the tracks. "But who did it"? Israel Umback did it". Jacob said. Picture Three: He did it because the CNR didn't pay their taxes, so he chained up the train. An hour later, the CNR finally payed their taxes and the train started moveing again! And Jacob finally got his mail.

3.

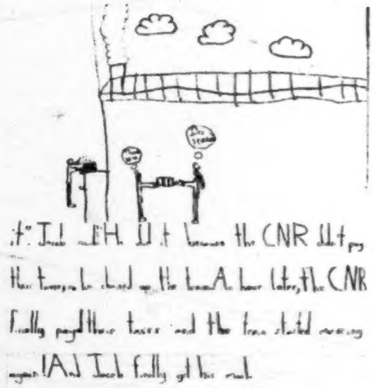
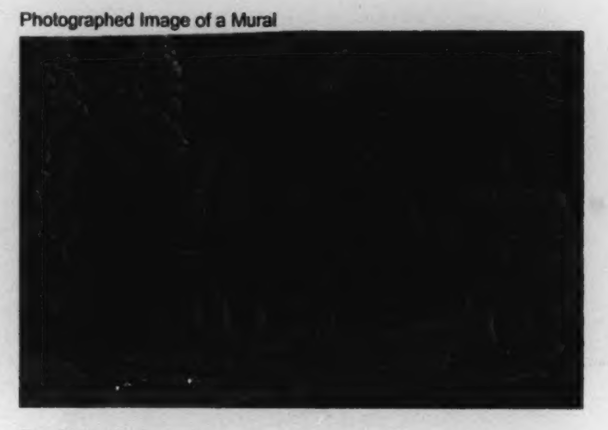


Figure Seventeen: Christmas Eve

Photographed Image of a Mural



The Student's Journal:

A pioneer's Cristmas Eve was very busy. The pioneers had to fiell the sleigh with hay, blankets and pillows, and chairs. The pioneer family would ride to the concert at the church to listen to the chior. After church, the family would ride home while they listened to the jingle of bells. When the family arrived, they would exchange gifts and candies.

Finally the children find the suprise dad gave them. Inside the stocking were hats, an orange, and a warm toque. Just before bed, the pioneer family would sit outside to look for the little dipper and the big dipper in the stars.

CHAPTER EIGHT

THE SITUATED LANDSCAPE AND FRAME

The focus shifts. My fixed attention on the symbolic images of each unique teacher is redirected. The unusual arrangement of torn and neatly cut paper upon which the silhouetted images of teachers and students interactively dance holds my attention. My vision for constructing the landscape was to use pieces of the Alberta Program of Studies. By focusing on this landscape, I bring the prescribed curriculum to the forefront. This is the specified curriculum that each of the teachers have to consider when planning their classroom curriculum. In my envisioned collage, I picture the Language Arts Program of Studies dominating the curriculum landscape. Whole pages are pasted onto the flat confined board. Juxtaposed against these large pages are other curricular programs that have been torn and cut to represent how the teachers in this study used language across the curriculum through drama. The outdated and inadequately utilized drama curriculum is severely overlapped by the other curricular areas. Through this situated landscape, it becomes possible to focus on all four language arts environments created by each individual teacher in a connected manner. It is the landscape that connects the four teachers. I, however, do not ignore the frame that encloses the figures and the landscape. In my envisioned collage, I visualize creating an incomplete frame, leaving one corner of the frame open. This gap suggests that the frame encloses but does not entrap the curriculum. The incomplete frame further suggests that even the situated curriculum is not bound but is developed by the individual interpretation of each teacher. This open ended frame is symbolic of social constructivist notions that abound when drama is included in classrooms. The frame and the landscape now provide the basis for a dialogue that arises as I move away from the individual teachers.

(Author's Reflection, 2004)

In chapter four, five, six and seven, I was determined to represent the teachers and their teaching, using drama as a tool for learning, or teaching methodology, with conscientious attention to how the teaching and learning unfolded. In order to do this, I provided numerous teaching scenarios which provided me with a chance to reflect on the students' learning that occurred. It was with deliberate intent that I did not attempt to compare the four classroom environments. Each teacher was afforded a moment to stand alone in how she used drama as part of her language arts program. Once I took a more holistic view of the four language arts environments, I began to reflect upon a number of threads that flowed across the cases. In this chapter, I explore the following threads:

- **Drama is thinking, speaking, listening, reading, writing, viewing and representing in a community in order to create collaborative and individual meaning;**
- **Drama involves the transactional theory of reading;**
- **Drama is working in the zone of proximal development;**
- **Drama is a multimodal form of representation;**
- **Drama is a transformative art;**
- **Drama is a complex teaching methodology.**

Once these threads were interpreted and understood, I began to think about them in relationship to the situated language arts landscape, a social constructivist perspective, the emerging notions of multiliteracies and multimodal forms of representation, and the language arts educator and drama. By focusing specifically on these four areas, I found a way to discuss the threads without making comparisons between the participants in this study.

I begin my exploration of the first two threads by focusing on the landscape upon which the teachers interactively danced alongside their students. The landscape is made up of the Alberta language arts curriculum. This landscape provides a common ground upon which the teaching and learning occurred in this study. By focusing my attention on the Alberta Language Arts Program of Studies (2000), and related Illustrative Examples Kindergarten to Grade 9 (2000), I explore how the teachers in this study activated the required learning outcomes through drama. The voices of my participants help me to discuss how inadequately drama is presented in the present documents available to elementary language arts teachers. My intention in this section is to focus **on drama as thinking, speaking, listening, reading, writing, viewing and representing in a community in order to create collaborative and individual meaning.** I also discuss **drama as part of the transactional theory of reading.**

In the second section, I focus more particularly on a social constructivist perspective about drama and learning. I extend the discussion started in my literature review (Chapter Two) as well as continue the conversation that I began in the first section of this chapter. My focus is placed on the notion that **drama is within the zone of proximal development**. I continue to focus on thinking, speaking, and listening that occurs at the zone of proximal development. In order to explore the zone of proximal development, I turn to one teacher's planning and systematically describe how she moved her students into the zone of proximal development. I describe how language across the curriculum through drama within the zone of proximal development helps students move from information to knowledge and understanding. The role of the teacher as guide and mentor is an important aspect of this discussion.

In the third section, I focus on drama and multiliteracies. I begin by extending the conversation started in chapter two about the notion of Design presented by the New London Group (2000). I explore this construct in connection to the ways the teachers in this study made sense of **drama as a transformative art**. In this section, I also highlight **drama as a multimodal form of representation**.

In the fourth section, I shift my attention away from the landscape and the frame, and begin to focus on **drama as a complex teaching methodology**. I begin by focusing on how the teachers in this study came to understand drama as a tool for learning or as a complex teaching methodology. I then turn to the voices of other drama educators and discuss what research demonstrates about helping the novice teacher become comfortable with drama as teaching methodology.

THE LANGUAGE ARTS LANDSCAPE

The Alberta Language Arts Program of Studies (2000) integrates the six language arts (i.e. speaking, listening, reading, writing, viewing and representing) and presents a view that "all the language arts are interrelated and interdependent; facility in one strengthens and supports the others" (p. 2). In the five General Outcomes of this program, the six language arts are presented as integrated. This is stated in each one of the General Outcomes. Each outcome begins with the same overarching statement:

Students will listen, speak, read, write, view and represent to:

- explore thoughts, ideas, feelings and experiences
- comprehend and respond personally and critically to oral, print and other media texts
- manage ideas and information
- enhance clarity and artistry of communication
- respect, support and collaborate with others.

Kelti and Hannah provided language arts curriculum organizers that directly connected the Alberta Language Arts Program of Studies (2000) to their language arts lessons taught through drama (see Appendix B: Tables One and Two, p. 290). These organizers are important in this research study as they show how two teachers' language arts programs, taught through drama, activated the outcomes in the program of studies. I have selected to discuss three of the General Outcomes from the Alberta Language Arts Program of Studies (2000). These three General Outcomes have been selected because exploratory language and collaboration are embedded in these outcomes. However, as can be seen in both Kelti and Hannah's language arts curriculum organizers (Appendix B: Tables One and Two, p. 290), all of the General Outcomes were utilized. The language used by the Alberta Language Arts program designers gives credence to a thinking, speaking, listening language arts environment. The program designers posit,

> Oral language is the foundation of literacy. Through listening and speaking, people communicate thoughts, feelings, experiences, information and opinions, and learn to understand themselves and others. Oral language carries a community's stories, values, beliefs and traditions.
>
> (Alberta Language Arts Program of Studies, 2000, p. 2)

I also found the program's description of viewing and representing interesting particularly in regard to the inclusion of drama in language learning. Viewing is described as "an active process of attending to and comprehending such visual media as television, advertising images, films, diagrams, symbols, photographs, videos, **drama**, drawing, sculpture and paintings" (p. 3). Drama is included as a visual media. The program designers also include drama in representing and state that "representing enables students to communicate information and ideas through a variety of media, such as video presentations, posters, diagrams, charts, symbols, visual arts, **drama, mime** and models"

(p. 3). One of the interesting aspects about the Alberta Language Arts Program of Studies (2000) is how text has been defined. In the document text is not only involved with print but also with oral and visual forms that can be discussed, studied and analyzed. Oral texts include storytelling, dialogues, speeches and conversations while visual texts include pictures, diagrams, **tableaux, mime** and nonverbal communication. In this discussion, I have highlighted the Alberta Language Arts Program of Studies' direct use of the word drama or dramatic conventions. Throughout the four cases studied, oral texts were vital and provided the backbone of the learning that occurred during drama. By carefully perusing the document, it soon became clear to me that there is a disparity between the wording of the document and the implementation of drama in the Illustrative Examples for Language Arts Kindergarten – Six (2000) designed to complement the Alberta Language Arts Program of Studies. The four teachers in this study were surprised at how inadequately drama had been positioned in the Illustrative Examples document. In a focus group discussion, the teachers discussed drama's inclusion. Below, I provide extracts of each teacher's response to drama's role in language arts according to the way it had been applied.

Kelti: I found the focus very much on production over process – from the outside in, production for others, not necessarily delving into it for your own self-reflection or self knowledge to look further into the subtext of a novel. It was very general, very short activities and not really interrelated. If it was perhaps a new teacher looking at this document, it would be very open to interpretation without a lot of substance to fall back on. I think that there was one activity that touched on somebody writing in role and I find that to be the most powerful . . . and it was all based on students, but not necessarily some idea that the teacher could bring out something by doing drama – whether that be teacher-in-role – and also the idea that one drama does cover a multitude of these objectives.

Ellen: Well, I thought that learners were asked to do drama activities that didn't really require wrestling with any issues or ideas or feelings where I think the richest level of learning can be mined from drama. And using drama to work through conflict that's injected helps children to learn to make inferences and do that type of thinking that helps them to become better users of literature and better writers and all that and maybe most importantly, learn to think with emphasis.

Susan: Well, my first impression is that I was just shocked. I didn't even realize that it was mentioned so rarely and that in an elementary document. I came from theatre arts – started in theatre arts and have a degree in developmental drama for elementary schools . . . I think a lot of people, including this document, are confusing process with product. Product is theatre arts. Process is developmental drama. You might do production at the end of something if you're really happy with it but it's really a small part of how educational drama is about doing things. Maybe, I think drama is language arts. I don't know how they can separate them [drama and language arts].

Hannah: I just find it interesting that these general outcomes all start with listening, speaking, reading, writing, and especially the last two – the clarity and the communication to enhance and support collaboration. And yet in general outcome five there are only two mentions of drama. It's very, very . . . it's a tiny little part of it. I mean [in the document] there are lots of things to write and brainstorm and make lists and talk and discuss and all that kind of thing. But I find I'm doing far less discussing now. I mean why discuss when you can get them up out of their desks and do a drama? You don't need to have a discussion. The children like to get out and the drama takes place of a discussion . . . So as far as representing it is surprising that it's [drama] so small.

(Extracts from the Focus Group Meeting, 2004)

I was fascinated by all four teachers' response to drama's inclusion in the Illustrative Examples document. They were in agreement that the document designers were focused on drama as product rather than on drama as a process for learning. The teachers saw drama being applied as a product because the focus is on reader's theatre, puppet shows, and role playing stories. In each incident, these drama activities were situated alongside one specific learning outcome. All notions about the complexity of using these drama forms is lost in this type of portrayal. Below, I provide an example taken from Alberta Learning's Illustrative Example for English Language Arts Kindergarten to Grade 9 (2000).

Grade One - General Outcome 2:

- **2.2 Respond to Texts**

Experience various texts

- Illustrate and enact stories, rhymes and songs

  Example provided: Students role play stories and nursery rhymes as someone reads or retells them.

- Remember and retell familiar stories and rhymes

  Example provided: Students make story boards or stick puppets to help in retelling familiar stories.

In the grade one section of General Outcome One, drama's absence is noticeable. In General Outcome Two, as the above example evidences, drama is represented through story theatre and parallel movement while puppets are constructed to help in retelling a story. The focus on thinking, speaking, and listening is severed by the Illustrative Examples representation of drama. The way that drama has been situated in this document does not present drama as a sound methodology but as a frill. Drama is merely a technique that provides an insignificant opportunity to have fun during reading.

The teachers in my study are cognizant that the Alberta Language Arts Program of Studies (2000) recommends the exploratory use of language. Looking back at the preamble before the specific outcomes are presented for General Outcome One, the program designers' support of exploratory language is made explicit. They posit,

> Exploratory language enables students to organize and give meaning to experiences. Students use exploratory language to share thoughts, ideas and experiences, and to express and acknowledge emotions. Exploratory language enables students to discover and understand what they think and who they are. It also helps them reflect on themselves as language learners and language users. In addition, it helps them establish and maintain relationships.
>
> Exploratory language is often oral. Through talk and conversation, students make observations, ask questions, hypothesize, make predictions and form opinions. Exploratory talk is often spontaneous. Sometimes students discover what they

> think at the point of utterance. Exploratory writing also helps students clarify their thinking. When students can see their ideas, thoughts, feelings and experiences in writing, they can reconsider, revise and elaborate on them in thoughtful ways. (Alberta Language Arts Program of Studies, 2000, p. 7)

I am left in no doubt that the teachers and the students in this study used language in an exploratory fashion. The notion that drama is thinking, speaking, listening, reading, writing, viewing and representing in a community to create collaborative and individual meaning is represented across the cases. The language used in their language arts environments was based on Barnes and Todd's (1995) exploratory language. Barnes and Todd emphasize that talk is one of the most important ways of working on understanding either in formal education or as part of learning in everyday life. When students are presented with new ways of talking about things they are given the opportunity to see things in a new way. Barnes and Todd state, "The importance of talk comes when it provides students with opportunities to relate new information to their existing understanding of the world" (p. 12). Kelti's room was always alive with talk and writing during my visits. Her grade four students explored Rembrandt's world, an alien world, Mrs. Frisby's world, the world of a science convention, a world of magic potions and panting cats. In Hannah's language arts environment, her grade one students explored the world of the Lorax and Jameela. They spoke, made drawings and wrote about these worlds. The six language arts were brought to life as written text, visual texts, and media texts which were interpreted and analyzed in order to provide the students with the opportunity to collaboratively ponder and construct meaning. In Susan's classroom, her grade five students spoke and wrote about survival as well as about bullies and victims. Language arts through drama made possible a new world that the students could vicariously experience. In Ellen's language arts environment, her grade three students explored the world of Max. They spoke to his mother about his behaviour and determined whether his dog should be removed from Max's home. Once again, through exploratory language students were organizing and giving meaning to experience. They were sharing thoughts, ideas and their own personal experiences and emotions. In these teachers' classrooms, talk was at the heart of constructing meaning. The talk was from the students, by the students, and for the students. The talk led not only to collaborative meaning making but helped the individual student construct personal meaning. Listening was at the centre of this talk. Locutionary respect was shown as students paid attention to what was being said. Through drama, talk and locutionary respect were made possible in order to create a different place where new human experiences could be explored through face to face interaction.

One of drama's greatest contributions is its power to mediate students' response to text. Drama is therefore necessary to realize the specific outcomes expressed in General Outcome Two. I found it interesting that the program designers laid out an interactive reading perspective, and yet, also addressed a transactional approach to reading. In General Outcome Two, before the specific outcomes are listed, the program developers suggest the following:

> Students use a variety of strategies and cueing systems as they interact with oral print, and other media texts. They preview, ask questions and set purposes. Students attend to the ideas being presented, make and confirm predictions and inferences, and monitor their understanding. As they interact with texts, students respond by reflecting, creating, analyzing, synthesizing and evaluating. Successful learners adapt these strategies as they construct meaning from a variety of oral, print and other media texts.
>
> Making meaning of oral, print and other media texts is fundamental to English language arts. Through these texts, students experience a variety of situations, people and cultures, and learn about themselves. Oral print and other media texts allow for multiple interpretations. Students can respond personally to texts, by relating them to their prior knowledge, to their feelings and experiences, and to other texts. (Alberta Language Arts Program of Studies, 2000, p. 17)

Rosenblatt (1994) introduced the term transaction to replace the word interaction. The word interaction depicts the reader and the text as separate, completely defined entities acting on one another while consequently supporting the notion that the text contains one meaning. As discussed in chapter two, Rosenblatt's transactional theory of reading sees the reader as having a personal reservoir of linguistic and life experiences that reflects the reader's social, cultural and personal history as well as the reader's past experiences with language. It is this that the reader brings to the text. When the reader and the text transact, a unique construction of meaning takes place. However, I believe that the program designers have the transactional theory of reading in mind when they posit that oral, print, and other media texts allow for multiple interpretations and that students can "respond personally to texts, by relating them to their prior knowledge, to their feelings and experiences, and to other texts" (p. 17).

In three of the language arts environments in this study, children's literature was connected to drama. Kelti taught her novel study, *Mrs. Frisby and the Rats of NIMH,* through drama. When I peruse the organizer that Kelti provided me, (see Appendix B, Table One, p. 291), it is interesting to see that all five General Outcomes are encountered to varying degrees when the students were involved in exploring the novel through drama. In Hannah's language arts environment, she has also addressed the five General Outcomes, (see Appendix B, Table Two, p. 294). She, however, presents the General Outcomes the students would have encountered while involved in the dramas *The Lorax* and *Jameela's Jangles* together and not separately. Hannah stated that the only specific outcomes that were not met were the ones related to direct teaching of phonics and word making. Phonics is part of General Outcome Two under the subheading 2.1 *Use Strategies and Cues* in grade one. However, Hannah told me that she did spend time on phonics in her classroom. The extensive phonics wall at the back of her classroom attests to this inclusion. Ellen's planning organizer for *Where the Wild Things Are*, presented in chapter seven, indicated that she selected one or two specific outcomes mainly from General Outcome Two, under the subheading 2.2 *Responding to Text.* Across the cases in this study, it is evident that through drama students were provided with the opportunity to comprehend and respond personally and critically to oral, print and other media text. Through drama, the students were provided with many opportunities to dialogue and create new stories. Drama also created a variety of visual texts such as tableau, mime, and role played scenarios that were analyzed and interpreted and in some cases, such as in Susan's writing environment, redeveloped or extended as part of the writing process. When drama is included as part of reader response, the transactional theory of reading is realized.

General Learning Outcome Five has been interesting to me as I began to consider language arts through drama. The program designers provide the following statement about this outcome:

> Language is necessary for working together. Students learn collaboration skills by discussing in groups, by building on the ideas of others, and by planning and working together to meet common goals and strengthen community. In every classroom, students develop a sense of community. They learn to use language to offer assistance and to participate in and enrich their classroom community. In this way, students share perspectives and ideas, develop understanding and respect diversity. (Alberta Language Arts Program of Studies, 2000, p. 87)

In accordance with Lang (1998), I believe that the need to celebrate and build community is important to all students especially as we move into the technologically demanding environment of this age. An environment where face to face interaction is on the decline. Building collaborative communities that can collectively interpret the world is an important goal that schools need to achieve. Lang (1998) states that the power of drama to help children realize General Outcome Five is perhaps the most unique contribution educational drama can make to help educators meet the expectations of the language arts program of studies. She posits that the experience of drama allows children to enter someone else's world in which there are a variety of human experiences upon which they can reflect. Drama demands cooperation as children work together to create new worlds. It is, however, the fact that drama is explicitly concerned with encouraging children to make connections between their own experience and the experience of the characters whose roles they assume that directly contributes to diversity and to an appreciation of diversity. In regard to General Outcome Five, Lang (1998) states,

> Artistic expression is, in many ways, a form of celebrating the human spirit (Nachmanovitch, 1990). When children celebrate their ideas and insights through the artistic form of drama, they use many symbol systems (language, gesture, movement, and sometimes visual art and media) to represent and express their voices. The power to help children realize GO #5 - - speak, listen, read, write, view and represent to celebrate and to build community - - is perhaps the most unique contribution educational drama can make to help educators meet the expectations of the Common Curriculum Framework for English Language arts [now known as the Alberta Language Arts Program of Studies]. (p. 20)

In the language arts environments of all four teachers in this study, drama helped these teachers achieve community building and to celebrate within that community. In Kelti's "An Alien Encounter" a community had to be developed by the children in order to begin the drama. Every student created a character and readily suspended disbelief as the community and its problems were lived. Every child's voice was relevant. Every child had to attempt to understand the other members of their new community in order to make decisions about the aliens moving to KBeke. They worked in small groups and as a whole class. In Hannah's drama, based on the story *Jameela's Jangles,* a community was developed. The children became the characters and animals of a village situated in an African jungle. They wore Jameela's jangles and helped her decide whether she should take the short dangerous path or the long path. They became a community celebrating a birthday around a glowing fire. Susan's grade five students had to activate their ability to cooperate with each other so that they could portray a community attempting to survive. Drama compelled these students to begin listening to each other and to work together. Performing their scenarios and then reading their written stories became celebrations in the learning events. The grade three students in Ellen's care first learned about their community in the past and then had to collaborate in order to bring that community into their classroom. A celebration of the past was experienced as the students worked collaboratively to bring Christmas Eve from the past to life. The students in all four language arts environments were provided the chance to walk in someone else's shoes. A huge range of human experiences were thereby opened up for consideration and reflection. Through drama the students made connections between their own experience and the experience of the characters whose roles they assumed. Like Lang (1998), I believe that this contributed directly to an appreciation of diversity and a respect for other points of view and opinion.

In this section, I have made the case, using examples from my case study data, to show that drama has a place in the Alberta Language Arts Program of Studies (2000). The data evidences that when drama is presented as a tool for bringing language learning to life, and not as a mere technique, students encounter, in a contextualized manner, a plethora of the specific outcomes from the five General Outcomes. The language arts environments of the four teachers provide compelling evidence that drama is thinking, speaking, listening, reading, writing, viewing and representing in a community in order to create collaborative and individual meaning. When drama is included as a tool for learning, the language arts outcomes are realized from a social constructivist perspective. In the next section, I discuss Wagner's notion that drama is within the zone of proximal development from within a social constructivist perspective.

TAKING A SOCIAL CONSTRUCTIVIST'S PERSPECTIVE

Wells (2000) posits that social constructivism, based on Vygotskian theory, calls for an approach to learning and teaching that is both exploratory and collaborative. He explains that central to Vygotsky's theory "is the concept of artifact-mediated joint activity, which involves change and transformation of participants and settings over time" (p. 60). In this section, I address drama within the zone of proximal development. I begin by discussing drama as working in the zone of proximal development. This discussion leads to a description of how language through drama bridges the everyday and the scientific concepts that lead to knowledge and understanding.

In order to discuss the zone of proximal development [ZPD], I need to first address this construct suggested by Vygotsky. I extend the discussion begun in chapter two. The ZPD in Vygotsky's (1978) writing was addressed in regard to assessment and placement of children who were "learning disabled" (Chapter 6). In later work, he described the ZPD in the role of instruction in the development of scientific concepts (Vygotsky, 1987, Chapter 6). Wells (2000) rightly points out that the ZPD has been taken up in many ways since Vygotsky's death. The ZPD is seen as a way of conceptualizing the ways in which an individual's development is assisted by other members of the culture. This development is both in personal interaction as well as through the artifacts that exist within the society. I agree with Wells when he states that everyone is in agreement that the ZPD "concerns the central role of language – and, more generally, all modes of shared meaning-making – in the coordination and interpretation of joint activity" (p. 57). In this discussion, I turn to Wells' description of the ZPD. He describes this construct as follows:

> In joint activity, participants contribute to the solution of emergent problems and difficulties according to their current ability to do so; at the same time, they

> provide support and assistance for each other in the interests of achieving the goals of the activity as these emerge in the situation. In this way newcomers are progressively inducted into the activity, its motivations, values, and goals, and provided with models to imitate and assistance in playing their parts. Oldtimers, too, continue to learn, both from new situations and from their changing responsibilities within the community. Furthermore, it is not necessarily the most expert member(s) of the group who are most helpful in inducting newcomers; participants with relatively little experience can learn with and from each other, as well as from those with greater experience. (p. 56 & 57)

At the centre of the ZPD is language. Across the case studies, I provided teaching scenarios that showed that students were engaged in simultaneously "learning language" and learning through" language. Halliday (1993) states that "language is the essential condition of knowing, the process by which experience becomes knowledge" (p. 93). I believe that it is Halliday's functional approach to language which is reflected in conversational interaction of language through drama. The conversational interaction is applicable to the ZPD especially if Vygotsky's notions about the role of the parent and other teachers in the learning process are considered. According to Wells' (1994), the work of Halliday and Vygotsky are highly compatible and are in many ways complementary. For Vygotsky, language functions as a mediator of social activity which enables participants to coordinate and renew their actions through external speech (Wells, 1994). Language also provides the tool that mediates the mental activities in the internal discourse of inner speech (Vygotsky, 1987). Halliday (1993) describes language as social semiotic. He states, "It means interpreting language within a sociocultural context, in which the culture itself is interpreted in semiotic terms – as an information system . . ." (p. 2). Halliday extends this idea by noting that language consists of text, or discourse. This means that meaning is exchanged in interpersonal contexts of one kind or another.

The ZPD is assisted learning which Vygotsky (1978) proposed should be treated as general developmental law. He posits,

> We propose that an essential feature of learning is that it creates the zone of proximal development; that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting

> with people in his environment and in cooperation with his peers.
> (p. 90)

Wells (1994) points out that the ZPD is not an attribute of the individual learner. The ZPD provides the potential for the learner's intramental development to be created by the intermental interaction that occurs when the learner interacts and cooperates with other people in an activity. The first criterion of the ZPD is that it should "take the form of assistance that enables the learner to achieve, in collaboration with another, what he or she is as yet unable to achieve alone" (Wells, 1994, p. 63). The second criterion of the ZPD emphasized by Vygotsky is that the assistance should be relevant to the learner's own purposes. According to Vygotsky (1978) learning needs to be "incorporated into a task that is necessary and relevant to life" (p. 118).

Vygotsky (1986) was interested in the relationship between the concepts formed from a child's experience and independent thinking to those learned in school. The former he termed everyday concepts and the latter the scientific concepts. Vygotsky saw a dialectic between these concepts. An example of the everyday concept is the way we learn our native language. The scientific concept, on the other hand, is related to learning a foreign language. The everyday concepts and scientific concepts grow together. The everyday concepts grow upward from the concrete and unsystematic to the abstract while the scientific concepts move downwards from the abstract to the concrete. Vygotsky (1986) explains this movement as follows:

> The process of acquiring scientific concepts reaches far beyond the immediate experience of the child, using this experience in the same way as the semantics of the native language is used in learning a foreign language. In learning a new language, one does not return to the immediate world of objects and does not repeat past linguistic developments, but uses instead the native language as a mediator between the world of objects and the new language. Similarly, the acquisition of scientific concepts is carried out with the mediation provided by already acquired concepts. (p. 161)

In a Vygotskian classroom, children are not treated as essentially solitary individuals who are trying to construct meaning by using logic to reflect on experience. Children need to participate in a speech community and engage with more knowledgeable individuals. The best learning occurs within the ZPD. The way the context is constructed in the classroom can help promote learning.

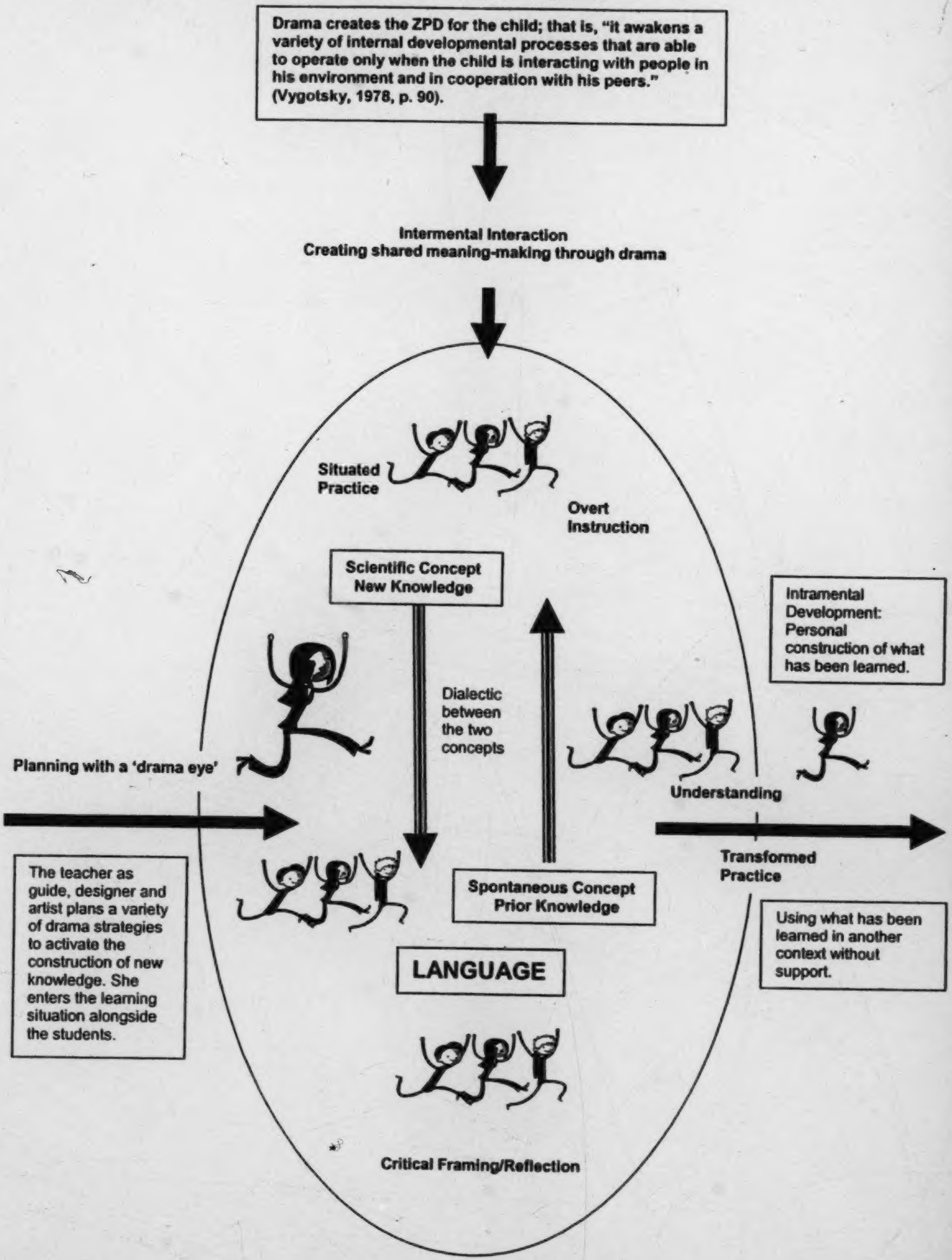
As discussed in Chapter Two, Wagner (1998) places drama within the zone of proximal development. Using an example from Vygotsky, she discusses the child who turns the household broom into a horse. She then uses a contemporary example and suggests that when a child is involved in pretend play where a block has been turned into an airplane or rocket he is catapulted into what Vygotsky terms the zone of proximal development (ZPD). Wagner posits, "Because spontaneous dramatic play on the part of preschoolers, and teacher-led drama in the classroom are both powerfully social acts and both engage the intellect and the emotions, they are activities that vigorously engage children in learning in their ZPD" (p. 21). Wagner argues that both drama and collaboration foster children creating the ZPD for each other. I want to discuss the notion that drama works within the ZPD. In order to develop this discussion, I return to one of the teaching scenarios presented in chapter four. In this section, I focus on Kelti's practice in continually stretching her students so that they are ahead of themselves. By taking a Vygotskian perspective, I see the students and teachers in this study as essentially social beings.

Davis (1986) suggests that drama provides an ideal vehicle for creating a learning environment that is conducive to Vygotsky's notion that good learning is in advance of development. I believe that Bruner's (1983) notion of the ZPD reveals aspects of the ZPD that will support my discussion. He states,

> It [the zone of proximal development] consists in the child's capacity to use hints, to take advantage of others' helping him organize his thought processes until he can do so on his own. By using the help of others, he gains consciousness and perspective under his own control, and reaches "higher ground". (p. 139 -140)

As an example of this, the drama I want to focus on is Rembrandt - From Baroque to Broke. In this drama, Kelti used her 'drama eye' to plan in such a way so that she could shift her grade four students into another time period to learn about an artist and his art. They left behind the world of 2004. With deliberate intent, Kelti moved into role as the mother of Rembrandt. Her students, now in role as Rembrandt, had to persuade her to allow Rembrandt to become an artist. I believe that Kelti's role thrust her students into the ZPD. They were confronted with new concepts about the world of an artist, the terminology relevant to art and drama, and the active use of language both spoken and written that was appropriate to the situations occurring throughout the drama. In this first part of the drama, Kelti was stretching her children's thinking. The abstract world of an artist was now encountered. The children layered the persuasive discussion as they each presented a reason why they should be allowed to become an artist. The everyday concepts were activated and made more concrete as they thought about persuasive language. Byron (1985) states that when children are involved in a pretend situation they are made more conscious of the language they are using. As the drama proceeded, Kelti's students continually encountered new information about the world of art. In the role-on-the-wall activity, the students encountered and spoke about Rembrandt's character portraits. In the 3D tableau based on "The Night Watch", students encountered an action painting created by Rembrandt. They were also exposed to a time period that was different to their own present world and were afforded the opportunity to look closely at a well known artist's work. As visitors to Rembrandt's studio, they began to look at the work of an artist. Terminology such as portrait, character portrait, landscape, and dark, light, and so on, introduced by Kelti, was used by the students. I believe that Kelti's lesson presents a model that accepts a Vygotskian view of the development of concepts. She accepted her students' ideas as a starting point with a view to helping them expand their knowledge and to use what they were learning flexibly. She provided them with many situations to apply this knowledge. Kelti was controlling the context and was developing her students' use of language within a social context. Through drama, the students were encouraged to use their own language as a tool for thought and communication as they gradually learned the special language of art. By activating new learning, Kelti was extending her students' spontaneous concepts by making each student relate more consciously with his or her prior knowledge about the Baroque period of music and art. Each child held her own particular view. As the students shared their thinking, they were building on each others' knowledge. Throughout the drama, the students were part of the collective whole. However, when they returned to their seats to write letters to Rembrandt, the students had to move from intermental interaction to intramental development. In other words, what has the student constructed for herself?

Diagram One: Drama and the Zone of Proximal Development



Drama creates the ZPD for the child; that is, "it awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers." (Vygotsky, 1978, p. 90).

The teacher as guide, designer and artist plans a variety of drama strategies to activate the construction of new knowledge. She enters the learning situation alongside the students.

Intramental Development: Personal construction of what has been learned.

Using what has been learned in another context without support.

Intermental Interaction
Creating shared meaning-making through drama
Situated Practice
Overt Instruction
Scientific Concept New Knowledge
Dialectic between the two concepts
Planning with a 'drama eye'
Understanding
Transformed Practice
Spontaneous Concept Prior Knowledge
LANGUAGE
Critical Framing/Reflection

Kelti was always ahead of her students and her students were ahead of themselves as they took on adult roles in another time period with a well known artist from European history. By using her 'drama eye', Kelti planned in such a way that through drama her students were learning within the ZPD. New learning occurred in a rich and supportive social environment. Language through drama was at the heart of this learning. Diagram One: Drama and the Zone of Proximal Development, (see p. 238), presents my view of drama within the zone of proximal development. In the diagram, drama creates the ZPD in which the child's internal development processes are awakened as the child interacts through a teacher-led drama with the teacher and her peers. Language is at the centre of the child's learning. I situate the New London Group's (2000) notion that pedagogy is a complex integration of four factors (i.e., Situated Practice, Overt Instruction, Critical Framing, and Transformed Practice) within the diagram. In the next section, I make these terms more explicit.

In this section, I explored the notion that drama is within the zone of proximal development. I began by first discussing Vygotsky's construct. After this discussion, I returned to one of the teaching scenarios from my study and explored how the teacher used drama strategies to support the students as they explored the world of an artist from the past. In the next section, I address the pedagogy of multiliteracies. I begin by exploring the New London Group's (2000) notion of Design. Within this discussion, I describe drama as a transformative art and a multimodal form of representation.

DRAMA AND MULTILITERACIES

In chapter two, I discussed the New London Groups' (2000) notion of "Design". The group uses the concept of "Design" because they believe that the notion of design is central to "school reforms for the contemporary world" (p. 19). Teachers are perceived as designers of learning processes and environments in which the learning occurs. They state, "The notion of design connects powerfully to the sort of creative intelligence the best practitioners need in order to be able continually to redesign their activities in the very act of practice" (p. 19-20). However, in order to place the concept of "Design" into practical application it is first necessary to understand the NLG's pedagogy of multiliteracies. When I encountered the group's view about mind, society and learning, I saw a close correlation to the work of Vygotsky (1962, 1978). The NLG (2000) posits,

> Our view of mind, society and learning is based on the assumption that the human mind is embodied, situated, and social. That is, human knowledge is embedded in social, cultural and material contexts. Further, human knowledge is initially developed as part and parcel of collaborative interactions with others of diverse skills, background and perspectives joined together in a particular epistemic community, that is, a community of learners engaged in common practices centered on a specific (historically and socially constituted) domain of knowledge" (p. 30).

The NLG (2000) uses this view of mind, society and learning to argue that pedagogy is a complex integration of four factors: Situated Practice; Overt Instruction; Critical Framing; and Transformed Practice. Situated Practice is the immersion in a community of learners engaged in authentic practice. The NLG explains that in Situated Practice teachers guide learners as masters of practice. According to the NLG, "an efficacious pedagogy must seek critical understanding or cultural understanding" (p. 32). Critical understanding is described as conscious awareness and control over what is being learned. The NLG discusses Overt Instruction as a way for learners to gain conscious awareness. However, they argue that Overt Instruction does not necessarily give rise to critical understanding or cultural understanding. They therefore suggest that children need to stand back from what they are studying and view it critically in relation to its context. This they term Critical Framing. The last component of their pedagogy is Transformed Practice which relates to the learner's ability to place new learning in other contexts or cultural sites.

I believe that these four components are prevalent in drama lessons that have been planned to create learning situations that immerse the learner in meaningful activities within their classroom community. The students are afforded the opportunity to take on multiple roles based on their background and life experiences. Hannah's use of a well loved author's book *The Lorax* with her students is an example of Situated Practice. Her students were motivated to learn about the use and abuse of natural resources within an environment that was conducive to learning. The drama activities selected and then presented to the students fostered their interest in the concept of people's power over animals and the environment. The students brought to the drama their own reservoir of life and linguistic knowledge about the topic. Through drama, Hannah provided a safe environment for all her students to begin exploring the topic under study. The NLG (2000) states,

> There is ample of evidence that people do not learn anything well unless they are both motivated to learn and believe that they will be able to use and function with what they are learning in some way that is in their interest. Thus, the Situated Practice that constitutes the immersion aspect of pedagogy must crucially consider the affective and sociocultural needs and identities of all learners. It must also constitute an arena in which all learners are secure in taking risks and trusting the guidance of others – both peers and teachers. (p. 33)

Hannah's students received Overt Instruction as she guided the students through the story, through shared writing, and a variety of thinking, speaking, and listening opportunities. However, this instruction was not based on direct transmission drills and rote memorization. Her instruction included active intervention as she supported her students' encounter with various aspects of the story. Drama was the ZPD in which the children helped each other role play the scenes that eventually led them to critical awareness about the Once-ler's destructive "biggering and biggering". They repeated each others verbalisms in the 'voices in the head' activity. They wrote words in a shared writing activity depicting how the animals felt as they were forced to leave their home. Hannah moved her grade one students forward in a systematic and purposeful way by determining which drama activities would help them reflect on the story with deeper awareness and greater consciousness. The NLG (2000) posits,

> It [Overt Instruction] includes centrally the sorts of collaborative efforts between teacher and student wherein the student is both allowed to accomplish a task more complex than they can accomplish on their own, where they come to conscious awareness of the teacher's representation and interpretation of that task and its relations to other aspects of what is being learned. The goal here is conscious awareness and control over what is being learned – over the intra-systematic relations of the domain being practiced. (p. 33)

One of the reasons that I returned to Hannah's planning of this particular drama, is because the students were able to transfer the meaning they had made from the series of drama activities and transform it so that it made sense in other contexts. In my description of the drawing with speech bubbles at the end of the drama activities, I explained how the students were able to focus on the drawing and the speech bubbles for an extended period of time. I also discussed how two students with special learning needs were able to apply what they had personally experienced and constructed from the drama into their drawings. However, I believe that it was the fact that Hannah pointed out to me that many weeks later her students were still able to apply what they had learned about resources to a new topic of learning that is exciting. Through Critical Framing, Hannah's students gained the necessary personal and theoretical distance from what they were learning and were able to constructively critique it and creatively extend and apply it. This is the basis of Transformed Practice. Drama is undoubtedly a transformative art.

Reflection is an essential aspect of drama. I believe that it was through reflection in the drama that the students began to look more critically at what was unfolding. In O'Toole and Dunn's (2002) planning phases they include the reflective phase. In the reflective phase, students reflect consciously on what they are learning through drama. They begin to turn their implicit meaning-making into explicit knowledge. In Hannah's unfolding lesson, the reflection occurred throughout the drama in the form of shared writing and in discussions about how the animals were feeling as the only home they had known was being destroyed. O'Toole and Dunn (2002) suggest that the "emotional residue of drama can be channeled into valuable transformative tasks, such as writing and artwork" (p. 23). In Diagram One (p. 238), I have placed Transformed Practice on the edge of the circle. I do this with deliberate intent as students can transform what they are learning within the dramatic context. However, students can also use their new learning in new contexts once the drama is over. In regard to drama as a transformative art, I feel it necessary to explore the multimodal forms of communication that the teachers demonstrated through drama.

In the earlier section of this chapter, I situated language as critical to the ZPD. However, it is also important to note that drama provides students and teachers with an opportunity to focus on multimodal forms of communication. Kress and Jewitt (2003) posit,

> Meanings are made, distributed, received, interpreted and remade in interpretation through many representational and communicative modes – not just through language – whether as speech or as writing. (p. 1)

They discuss the word "mode" as referring to a regularized, organized set of resources for meaning-making which can include image, gaze, gesture, movement, music, speech and sound effect. Modes are the effect of the work of culture that shapes material into resources for representation (Kress & Jewitt, 2003). In order to explore the notion of multimodal forms of representation, I return to Kelti's language arts environments and extract a teaching scenario. Kelti's use of multimodal pedagogies in working through Potions of a Panting Cat led to the production of multiple semiotic objects. Kress and Van Leeuwen (20001) posit that multimodal pedagogies work consciously and systematically across semiotic modes in order to unleash creativity and, reshape knowledge, and develop different forms of learning beyond linguistics.

In Kelti's Potions of a Panting Cat, her students began by jointly creating a story. The story was then used to create a soundscape. The soundscape was a sophisticated piece of music composed by the students. Alongside the composing of the music, the students created visuals to help tell the story to an audience. Students used construction paper and cut out shapes to represent characters and setting. The scenes were developed and the cutouts were glued onto overhead transparencies which were projected with the composed music. Once all the modes of representation had been successfully completed, the students performed their soundscape with shadow images for a public audience. As I reflect back on Kelti's soundscape lessons, I am reminded of Eisner's (2004) notion of meaningful literacy. He views meaningful literacy as multiple forms of literacy. Eisner's notion of multiple forms of literacy includes the arts. He posits,

> Our lives are enriched by the ability to secure wide varieties of meaning. Schools that neglect some cultural forms, such as the arts, guarantee that they will graduate semiliterate students – students for whom the arts will be other people's pleasures. (p. 8)

Eisner (2004) rightly points out that "different forms of representation evoke, develop and refine the modes of thinking that contribute to the cultivation of what is broadly called *mind*" (p. 9). Kelti used the arts in her classroom to challenge her students to produce a variety of forms of representation. I have specifically isolated the soundscape drama activity as a multimodal form of representation. It is however important to realize that when the students are involved in tableau, mime, or other drama strategies they are also involved in highly stylized forms of dramatic representation. Drama provides teachers with many opportunities to help students experience and become aware of different ways of learning and presenting information.

In regard to multimodal forms of representation (Kress & Jewitt, 2000) and meaningful literacies (Eisner, 2004), it is important to consider the multiple sign systems (i.e. art, music, drama, mathematics, and language) as communication systems (Berghoff, 1998). When Kelti's students were involved in composing the soundscape they had to become composers of music. Through the music they created, they could express feelings they had put into words. Through their carefully constructed shadow overhead transparencies, they were made aware of line and shape to represent a visual image of their story. All the sign systems were used in a coordinated way. Kelti provided her students with an opportunity to bring the story they had created to life in multiple ways. Vygotsky (1978) explained that signs give humans the power to reflect on behaviour and learning. Through signs we are able to remember and construct meaning. We use signs to develop cognitively. Dixson-Krauss (1996) posits that the manipulation of signs within a social context helps us develop higher order thinking, logical memory, selective attention, decision making, and language comprehension. I believe that Berghoff (1998) is correct when she suggests that there is a difference between teaching art and music as disciplines and using them as sign systems. She posits,

> The discipline knowledge should support the use of sign systems and teach students how to work with the media and how to "read" or appreciate the texts produced using sign systems. The problem is that we teach the disciplines but never allow the students to use the knowledge to learn. (p. 521)

Kelti managed to use drama, music, art and language in an integrated manner that allowed her students to use their knowledge about the fine arts and writing.

In this section, I explored the New London Group's (2000) notion of design from a practical point of view. In order to do this, I focused on their ideas about Situated Practice, Overt Instruction, Critical Framing, and Transformed Practice. I returned to one of the teaching scenarios from my research and systematically discussed the planned lesson in connection to the four components addressed by the group. Drama as a transformative art was described. I then began a discussion about drama as a multimodal form of representation and once again used a teaching scenario from my data to support this notion. In the next section, I explore drama as a complex teaching methodology. I begin by describing what the four teachers in this study felt that teachers needed to understand in order to use drama as part of their teaching repertoire. I juxtapose their ideas against the opinions presented by educators in the field of drama.

LANGUAGE ARTS EDUCATORS AND DRAMA

With increasing demands placed on elementary teachers to accomplish more and more goals in their classrooms, adding educational drama in language arts programs might appear to be another overwhelming burden. However, with its potential to enhance thinking, speaking, listening, reading, writing, viewing and representing across the curriculum, educational drama should not be seen as a time-consuming frill but as an essential part of language arts programs that accomplishes a plethora of language arts goals for personal, social and intellectual development.

Fleming (2003), a British educator, explains that drama existed as a genre within English alongside poetry and the novel in the same way that dance could be seen to be part of Physical Education. He states,

> To argue that drama should occupy a separate place on an overcrowded curriculum would be likened by some to the claim that algebra should exist as a subject separate from maths. Those who advocate that drama should exist as a separate subject in the National Curriculum are faced with a dilemma. (p. 31)

The dilemma discussed by Fleming (2003) is that in the present climate, where a premium is placed on clear objectives and assessable outcomes, drama as a less traditional subject is not valued. He extends this discussion by addressing the fact that much of the writing in drama teaching since the 1960s has focused on drama as teaching methodology rather than as a subject. However, he reminds educators that in the 1960s and 1970s the question of whether the curriculum should be conceived as a collection of subjects was by no means taken for granted and it is against that intellectual background that drama was developing. Fleming argues that it is not necessary to see any conflict between justifications of drama as subject or method. He explains,

> However, what needs to be recognized is that to use drama effectively as teaching methodology requires understanding of the art form just as when drama is taught as a separate subject. (p. 33)

I have no desire to attempt to argue for a new drama curriculum to replace the now outdated 1985 Alberta drama document. Drama was not mandated as a required subject. Reversing the optional position of drama in the elementary school curriculum would not be easily achieved. I am proposing that drama as a teaching methodology could become part of generalist elementary classroom teachers' teaching repertoires. However, it has to be cautiously implemented so that drama as an art is not diminished. This means that teachers have to develop their understanding about drama as an art form so that they use the various structures and forms as effective tools for learning.

I believe that the teachers in this study were cognizant of drama both as an art and as a teaching methodology. In all four classrooms, the students knew that they were participating in drama. Drama terminology was introduced to both Kelti and Hannah's students on the lesson outlines that were clearly displayed while drama lessons unfolded. Drama structures and forms were used appropriately to lead the children into new situations that raised their interest in what they were coming to understand. When I address drama as a teaching methodology in this section, I do so with awareness that drama is an art. When considered in this light, it becomes a complex teaching methodology

During this study, I asked the four teachers to talk to me about the personal attributes that they felt helped them implement drama in the classroom. Below, I provide the voices of Kelti and Ellen as a way to begin this discussion. I then extend the discussion by exploring drama educators' notions about bringing drama into the lives of teachers. Kelti explained her attributes as follows:

> I think just an overall very good knowledge of your curriculum is important. An ability to be flexible is very important and the ability to integrate the knowledge of the curriculum with the certain techniques that you want to use to bring out the learning even further. And in that way, you're building in your

> flexibility. Creativity is also an excellent attribute for doing drama because you have to constantly re-think a certain activity to make it match with what the children are learning – where they are and where they need to go. And, as well, to be a life-long learner. I think it's really important. I know for myself, I came back . . . it takes a little bit of courage to jump on and start something new, something that you're not comfortable with and to really immerse yourself in the research regarding drama and to bring that into the actual classroom situation requires a little bit of courage and a little bit of curiosity and wanting to keep yourself fresh in a learning setting.
>
> (Final Interview, Kelti, 2004)

Ellen on the other hand spoke about herself as a risk taker. She explained the following:

> I think you have to be a bit of a risk taker. You have to feel that it's okay to try something new and see where it goes and have some confidence that you'll be able to take what the children are doing and pull some sort of magic out of it. It's not that difficult to do, but it does take some planning beforehand. It's important to know where you're headed with what you're doing so you have an idea of what you want to get out of the drama, but also have the flexibility to move in a different direction if that's what happens and know what to do with it.
>
> (Final Interview, Ellen, 2004)

Murray (2000) makes a statement which I believe is highly relevant when considering how to bring drama as a teaching methodology into the world of the classroom teacher. She posits, "To use drama well in a classroom, teachers need to think like artists and gain comfort in taking risks" (p. 102). In both Kelti and Ellen's responses to the attributes that helped them use drama in their teaching they both indicate the notion of risk taking. They, however, also describe having the ability to be well planned but flexible within the unfolding drama. Many drama educators have worked alongside classroom teachers who have wanted the opportunity to use drama as part of their classroom teaching. I believe that these studies need to be carefully looked at in order to find a path that would help teachers include drama into their teaching repertoire. Research studies provide explanations about both pre-service teacher education and in-service training. I feel it necessary to discuss the various approaches addressed in this literature in order to align existing research with the four teachers in this study.

I have addressed the four teachers as experienced elementary generalist educators. I have not designated them the role of drama expert. This is an important aspect of the study. Only Susan has extensive training in drama. Looking back at their stories, it is clear that their learning about drama as teaching methodology unfolded in one of two ways. In Kelti's case, she collaborated with me as we explored educational drama's role across the curriculum. This type of collaborative exploration is well documented (Flynn & Carr, 1994 ; Edwards & Payne, 1994 ; & Lang, 1998). One study that extends the collaborative nature of learning drama as a teaching methodology is McCammon and Betts's (2000) study. In their research, they found that the teachers in their study needed more outside support to facilitate their learning. They therefore moved toward the idea of mentoring which involved peers coaching each other. This meant that the participants learned to identify good practice as well as to take responsibility for the other's learning. Three different types of peer coaching approaches were used by McCammon and Betts. They describe these approaches as follows:

- The coach observes and scripts the lesson and then tells her partner what she observed her doing without any sort of value judgment.
- The peer asks her coach to watch her teach and look for specific things during the lessons.
- Coach observes the lesson and gives feedback to her partner pointing out what worked well and what might be improved upon 'next time'. (McCammon & Betts, 2000, p.85 -87)

All four teachers in this multiple case study believed that teachers who want to learn about drama as a teaching methodology need to have personal experiences with educational drama. However, they also believed that novice drama teachers would gain a great deal by viewing videos of experienced teachers. I believe that McCammon and Betts's (2000) approach of a teacher in-service class using peer mentoring and coaching to help teachers learn to teach drama could have benefits in a school district where there is an understanding about the value of drama as a teaching methodology. However, districts would have to believe that drama as a teaching methodology is beneficial to students' learning. If they believed this they would add a drama in-service class to their list of credited classes.

The second way that teachers in this study received their understanding about drama as a teaching methodology was through a drama course in post graduate studies. Hannah and Ellen gained an understanding about theory and practice in an academic setting. I believe that their experience was strengthened because they were both full time teachers who could immediately apply what they were learning in the drama course into their teaching. Through the drama course they were afforded the opportunity to bring theory into practice. Both Hannah and Ellen recognized that drama was an important inclusion in their students' learning across the curriculum. McKean and Sudol (2002) suggest,

> Preparing teachers to use drama in the classroom is a primary challenge to integrating the arts. Teachers need guidance, knowledge, and assurance that spending the time and effort to bring drama (or the other arts) into learning experience will further their instructional goals particularly in the areas of the core curriculum. (p. 28)

In the present educational climate, schools are now faced with the problem that arts education, over the last decades, relies on classroom teachers to provide instruction as part of the regular curriculum. McKean and Sudol (2002) state that if teachers do not perceive themselves as knowledgeable about drama/theatre education, they will probably not seek to incorporate it into their own teaching. I believe that McKean and Sudol's collaboration is another study that supports the collaboration between drama educators and classroom teachers.

Sudol, the teacher in this study, was surprised at how quickly her initial discomfort and apprehension concerning using drama in her teaching melted away. Her remarks about what she had done in the past paralleled what I believe happens in many classrooms when drama as a tool for learning is not effectively understood. Sudol's students had done 'skits' in the past. She found that getting ready for these skits took a long time because the children were fixated on props and did not focus on content. I was reminded of Susan's initial survival scenarios when I read this teacher's comments. Sudol found that her students in these skits were often "so soft spoken or silly the whole thing seemed like a waste of time" (McKean & Sudol, 2002, p. 33). However, when she worked more purposefully with a drama strategy such as tableau, she found that her students prepared them quickly, without the need for props and the tableaux were heavy on content with the essential dialogue. One of the important aspects about McKean and Sudol's study is the fact that Sudol now uses drama in her classroom but has included drama in the professional development work she does with other teachers. The support and encouragement that Sudol received from McKean she passes on to other teachers.

While discussing the types of collaborative intervention and in-service classes and university courses, I have not as yet addressed experienced drama educator's structures and plans. I turn to Miller and Saxton (2004), two drama educators in Canada, who use their knowledge about teaching both teachers and pre-service teachers what they term school-based drama education. It is interesting to note that these two drama educators are aligned to a university in Canada where drama is a required course in the pre-service teacher education program. They suggest that there is great benefit in providing highly prescriptive, yet paradoxically, open framework templates, or story drama structures that lay out a drama for novice drama teachers. The idea is that these templates work as scripts. Beginning drama educators are portrayed by Miller and Saxton as novice directors. The story drama structures serve as models for planning and more importantly for practice as the novice director is given "a way of seeing, establishing relationships, and learning the music of language" (p. 141) through these story drama structures. Miller and Saxton (2004) state,

> Our research has confirmed that what happens as novice directors become more experienced, applies equally to our pre-service and generalist teachers. As they too become more experienced, they feel confident to break away from the external authority of the structures and to begin to trust their own inner voice. (p. 141)

Miller and Saxton's (2004) notion of using drama structures that have been comprehensively structured reminds me of Ellen's use of a planned lesson created by drama educators. I believe that Miller and Saxton make a valid point when they suggest that story drama structures provide safety for the beginning drama teacher. Indeed, I modeled my very first educational drama lesson on Flynn and Carr's (1994) story drama, *Lon Po Po* while enrolled in an educational drama course. In the course I received guidance from the instructor before I tried the story drama structure in a classroom.

Miller and Saxton (2004) believe that the safety "provides the confidence to risk working with an entirely new methodology and the comfort needed to attempt a new pedagogy" (p. 141). However, at the same time these structures also offer the novice teacher a framework for understanding how to use strategies and techniques in such a way that engagement within the drama and with the art form is expanded. Miller and Saxton (2004) state,

> The 'smorgasbord' of drama activities often observed in drama classes presents novice drama teachers with a huge challenge: what to choose, why to choose them and where to find them – all questions that take time that these teachers do not have. The story, central to the structure, provides a context of meanings that can be unwrapped over time, which in turn gives meaning and purpose to the drama activities. (p. 141)

I believe that well developed story drama structures that are open ended do help teachers and pre-service teachers work through the complexities involved in drama as a teaching methodology. However, I was reminded by the teachers in my study that it is highly beneficial to see an experienced drama educator work with children in the classroom.

Miller and Saxton (2004) provide a list of texts available for the more experienced teacher. The texts they list are:

- Drama of Color (Saldana, 1995)
- Lessons for the Living (Clarke, Dobson, Goode & Neelands, 1997)
- Dreamseekers (Manley & O'Neill, 1997)
- Literacy Alive! (Ackroyd, 2000)
- Pretending to Learn (O'Toole & Dunn, 2003)

(Listed in Miller & Saxton, 2004)

After presenting the above list, Miller and Saxton (2004) caution that this "easy look" can actually be a trap for the inexperienced because there are inevitably things missing from these suggested lessons. They explain that by working with the story drama structures teachers are helped to understand what needs to be filled in by a drama educator before they proceed to the classroom. They explain,

In our own generalist elementary pre-service classes, our students experience

> these structures, often alongside children who have their own classroom teacher observing. This experience, coupled with the model the handout provides, has enabled these pre-service teachers and observing teachers to replicate the lessons. (p. 143).

The important aspect of what Miller and Saxton (2004) are proposing is that the structures are used by the pre-service teachers as a model for future planning. Another relevant part of their discussion is that the pre-service teachers who are learning this knowledge are able to demonstrate their learning to their mentor teachers who are then in turn learning about drama as a teaching methodology. In many cases, mentor teachers are the ones who do not have the knowledge about drama's role in children's learning. The pre-service teachers therefore introduce the mentor teacher to a new pedagogy. I believe that Miller and Saxton present a persuasive discussion about having story drama structures as a starting point. The notion that the novice finds her own inner voice is however important. I believe that this is important because teachers need to be able to plan lessons that meet the needs of their students and the required provincial curriculum.

When I look across research on issues of educating teachers and pre-service teachers in drama, I find myself realizing that the four teachers in this multiple case study had developed their own personal understanding about what is needed in order to help generalist classroom teachers and pre-service teachers use drama in their teaching repertoires. Below, I summarize the ideas that Kelti, Hannah, Susan, and Ellen discussed with me in the focus group meeting and individual final interviews.

- The starting point should be with pre-service teachers. The drama component should be infused into curricula areas such as language arts, science, social studies, mathematics, and the other fine arts. In this way, the idea about language across the curriculum through drama is made concrete. Pre-service teachers should at first be given the opportunity to have personal experiences with process drama. This was deemed vital because the personal experience would give them an idea about the power and potential drama has in learning. Drama structures that were well planned should also be provided to pre-service teachers. These structures could focus on subject integration.

- Teachers in the classroom would benefit by having an artist in residence work collaboratively with them in their classroom so that they could learn from the expert how to plan for and use drama as part of their curriculum.
- Teachers could visit the classrooms of more experienced teachers who are using drama as a teaching methodology so that they can observe how the teacher interacts with the students. Added to this suggestion was the idea of video tape recording expert teachers as they worked through a drama with their students. These video tapes could be made available with the lesson plan so that novice teachers could learn from the experienced person's practice.
- Resource packages should be created that relate to the Alberta Program of Studies. The resource should also include a number of story drama structures using good children's literature.
- Teachers need to delve into drama related literature that discusses and describes both theory and practice.
- Teachers need to engage in a process drama so that they would come to understand the power of the experience. (All four teachers emphasized that having a personal experience within a well planned drama structure was important.)

Winston (1991) suggests that we have to focus on drama as an art that can give form to kinds of knowledge and experience that are not available to us in any other way. He explains that children must not only be given the opportunity to create drama with structures provided by the teacher but should also learn how to select material and ideas and recognize good drama when it happens. In order for children to do this, Winston explains that teachers need time, space and commitment to make it happen. He suggests that what is needed for drama to operate at the core of curriculum rather than at the sidelines are models of curriculum planning which can allow teachers to develop children's drama and do the required curriculum at the same time.

Byron (1985) suggests that in order to obtain quality of language in drama the teacher must attend to the quality of the drama. He provides a list of suggestions that I believe are essential for teachers who wish to work with drama as teaching methodology. He lists the following:

1. Works slow, works deep.

2. Is, when necessary and appropriate, able to function in role within the drama.
3. Builds opportunities for reflection into the drama.
4. Selects an appropriate viewpoint within the topic.

While observing the teachers and students involved in drama, I was struck by the change in pace in the classroom once the drama took hold of the students. The frenetic pace of the regular classroom was slowed down. Byron (1985) rightly points out that drama cannot be rushed. Drama needs time so that the students and teacher can "grow into the experience; grow into the role and viewpoint they are adopting, grow into the language they require for the 'as if' situation they find themselves in" (p. 30). Small group work and teacher-in-role are strategies that both ought to be in the repertoire of any teacher using drama in the classroom.

The complexity of raising pre-service and practicing teachers' understanding of drama as a tool for learning, or teaching methodology, is not a simple task. In this discussion, I have shown that collaborative work between drama educators and language arts educators leads to a successful immersion of drama into a teacher's teaching repertoire. Drama as a teaching methodology needs first to be understood as an art in order for it to be purposeful in a language arts program. The plethora of drama strategies can provide students with a myriad of opportunities to speak, listen, read, write, view and represent. Drama is a complex teaching methodology.

SUMMARY

In order to avoid making comparisons between and among the unique language arts environments depicted in chapter four, five, six and seven, I have explored the threads that flowed across the four cases in relation to four broad constructs : The Language Arts Landscape; A Social Constructivist Perspective; Drama and multiliteracies; and The Language Arts Educator and Drama.

In the first area, I focused on the language arts landscape and delved into the Alberta Language Arts program of Studies alongside the Illustrative Examples Kindergarten – Grade Nine. I began this discussion by directing the reader's attention to drama's tokenistic representation in the Illustrative Examples Kindergarten – Grade Nine. The voices of the teachers in this study were used in this discussion. I then explored two threads across the language arts landscape. The notion that drama is speaking, listening, reading, writing, viewing, and representing in a community in order to create collaborative and individual meaning was explored as I addressed three of the five General Outcomes presented in the curriculum document. The second thread was explored mainly in regard to General Outcome Two where I focused on reader response. In this discussion, I traced the idea that drama involves the transactional theory of reading.

In the second area, I focused on the notion that drama is within the zone of proximal development. In order to describe this particular thread, I provided a discussion about Vygotsky's construct, the zone of proximal development. Using one of the teaching scenarios from chapter four, I explored the construct in relationship to the teacher's teaching and the students' learning.

In the third area, I discussed drama as a transformative art as well as a multimodal form of representation. In order to explore these two threads, I began by discussing the New London Group's notion of Design. I focused on the four components that provide a more practical explanation about Design. While focusing on Situated Practice, Overt Instruction, Critical Framing, and Transformed Practice, I juxtaposed one teacher's planned lesson against these four components and revealed drama as a transformative art. In the last part, I focused on the notion that drama is a multimodal form of representation. I returned to two different teaching scenarios and explored these scenarios to show how through one drama strategy the teachers' had provided their students with different modes of presenting.

In the final area, I began to look more closely at drama as a complex teaching methodology. The idea that teachers need to understand drama as an art in order to use it to evoke language arts was explored. I returned to the teachers in this study and discussed how they had come to drama as a teaching methodology. In order to extend the discussion, I looked across a few key drama educators' notion of how to aid elementary classroom teachers to use drama purposefully in their classrooms.

In the next chapter, I return to the questions that guided this study and thereby return to the beginning.

CHAPTER NINE

RETURNING TO THE BEGINNING

> *By envisioning a collage, I could affect a whole out of the chaos of parts. It was the idea of collage as metaphor that helped me put the pieces together. The 'as if' construction provided me with an image of how to situate the teachers, the students, the curriculum and other researchers and educators' ideas and understandings as a whole. I have not rendered the envisioned collage into a complete and tangible art product. It remains suspended as a powerful image belonging to my 'as if' world. My readers probably have established their own vision of the teachers and their teaching, the students and their learning. I was always aware that who and what I am is an essential part of this study. This is because my perceptions are perceived from my own unique place in the overall structure of possible points of view. However, as I take a final journey through what I have written, I am reminded that the whole that I now present can be scattered into a chaos of parts that could be reconstructed in many different ways.*
>
> (Author's Personal Reflection, 2004)

REVIEWING THE RESEARCH QUESTIONS

The research questions that guided the unfolding process of inquiry, reflection and construction of meaning derived from the collected data are restated below. In order to review these questions, I return to each teacher's language arts environment and focus on their individual experiences and planning. I also extract the way that the students responded to the language arts experiences arising from the drama. In order to answer the last question, I look holistically across the study and reflect on the findings and implications arising from this study.

Research Question #1:

What are the teaching experiences of a select group of classroom teachers who understand and utilize drama to teach the six language arts (i.e. speaking, listening, reading, writing, viewing, and representing)?

Research Question #2:

How do these teachers prepare for and plan their various language arts lessons so that they are teaching through drama?

As I looked back across the written text, I realized that questions one and two were closely related. This relationship exists because the four teachers' planning cannot be separated from their teaching experiences. They naturally co-exist. I began my exploration of each teacher's language arts environment by first focusing on their self-selected metaphor. The metaphors, to some extent, helped me to delve into the teachers' view of themselves as elementary teachers. Each teacher's thinking and planning gave rise to how she experienced what unfolded alongside the students.

Kelti strove to create conditions that made her students want to participate in learning. Her planning for learning moments was sound as she kept in mind that she is the "Tall Child" who is part of the learning experience. It is her belief that drama is a strong tool for engaging learners and motivating students. In my description of her language arts environment, I focused on her planning with her 'drama eye'. I explored Kelti's notion of planning with her 'drama eye' in two parts. In the first part, I discussed the integrated language perspective while in the second part I delved into Kelti's ability to move into different roles.

In order to focus on the integrated language perspective, I referred to Pappas, Kiefer, and Levstik's (1995) description of the integrated language perspective. Kelti's planning is based upon her strong belief that language is developed within a community of attentive and experienced language users. When Kelti plans, she plans in such a way that her students receive opportunities to use language in metaphorically authentic situations. Kelti's concept of using her 'drama eye' for planning is important. When she uses her 'drama eye' she has to think of ways of using drama strategies in order to move her students into the metaphorical situation. However, at the same time, Kelti is sensitive to what language learning opportunities she is providing for her students through the drama strategies. When I discussed the integrated language perspective used by Kelti, I provided the teaching scenario Rembrandt - From Baroque to Broke drama. In this drama, Kelti had planned for drama, art, and language arts. By using her 'drama eye', Kelti had to select drama strategies that would create numerous learning opportunities for her students. Over the years, she has developed her repertoire of drama strategies and has fine tuned her ability to understand how to use these strategies. In Chapter eight, I explored how the Rembrandt drama placed Kelti's students in the zone of proximal development (ZPD). This is important, because it is through the careful structuring of the drama work that the ZPD is created.

Both Kelti and her students experience the language arts through drama in an aesthetic frame of mind. Kelti makes her students aware that they are participating in drama as she strives to keep drama as an art while using it as a teaching methodology. In other words, she teaches about drama by using correct terminology and listing this terminology on planned outlines that are posted in her classroom. However, Kelti is also aware that she has to meet the General Outcomes of the Alberta Language Arts Program of Studies (2000) when she plans with her 'drama eye'. The list of outcomes that the students encounter through drama is substantial.

One of the ways that Kelti personally experiences the language arts through drama is inside different roles. She deliberately plans roles that bring the students and her onto the same level. This means that she has to carefully construct these roles. Some of the roles that she planned for and that I observed were, Rembrandt's mother, Googla, the teacher who was standing in for the mayor, and Michelle Anxiouso, the nervous stand in for the master of ceremonies at a Science Convention. While observing Kelti in these roles, I came to realize that she energizes her students with her keen participation. Kelti is, however, also aware that students may take the drama in a different direction to what she had initially planned. She enjoys the challenge presented by the students as they move into metaphorical worlds. There is always a surprise. She is a teacher who is a designer, artist and a risk taker as is Hannah, the Banquet Provider.

Hannah is a teacher who reflects upon and experiments with her grade one curriculum. The notion of teaching being a dynamic interactive dance (Dyson, 1986) is well represented in Hannah's language arts environment. Hannah's notion of planning with drama as a foundation is closely linked to Kelti's notion of planning with her 'drama eye'. Hannah focuses on her students as learners and works with language across the curriculum (Tchudi, 1994). She emphasizes the role of speaking, listening, reading, writing, viewing and representing throughout the curriculum and seeks to establish relationships among a variety of curriculum areas. In order to achieve this interdisciplinary curriculum, she uses a thematic approach to plan her lessons. When I discussed her notion of planning across the curriculum, I provided a teaching scenario which described Hannah's use of Dr. Seuss's *The Lorax* to make her students aware of people's use and abuse of natural resources. In this drama, the students were participating in drama strategies as well as in language arts activities. In the drama they were creating tableaux, doing 'voices in the head', role playing, chanting, and moving about as various animals. While involved in the unfolding drama, they were involved in a read aloud, shared writing, shared reading, and creating a poster with bubble speech. Hannah used a theme from her grade one science and social studies curriculum as part of what the grade ones were exploring through the drama. In chapter eight, I looked at The Lorax drama in light of the New London Group's (2000) notion of the teacher as designer. I explored how in this particular lesson Hannah had integrated the four factors described by the NLG (i.e. Situated Practice, Overt Instruction, Critical Framing, and Transformed Practice) in this lesson. Drama's role in critical framing arises because of the need to reflect within a drama. Hannah's integration of these four factors was not explicitly planned for by her. The integration of these four factors, I believe would exist in well planned lessons in which drama has been used as a foundation for the planning.

Hannah provided me with the opportunity to observe both her good teaching experience with drama as a foundation for planning and an experience that she felt was less than successful. According to Hannah, she felt that The Lorax drama was a good drama because the students were transported to another world with her and disbelief had been suspended. She felt that they had delved critically into the world of the Once-ler and that the collaborative critical gaze into Seuss's story had transformed her students' understanding about conservation. However, in The African Safari drama, Hannah felt that she had remained outside the drama and that many of the students were not readily suspending disbelief. Sometimes having a lesson that does not work out to our satisfaction is the best way of learning about what must exist in order for a lesson to succeed. Hannah pointed out that she did not have an opening that drew the students into the metaphorical moment. The hook that drama educators see as vital was missing. Once again, I realized that it is the knowledge of drama as an art that is necessary in order to be able to achieve the learning that is desired. The pace of the classroom has to be slowed down and the entry into a new world has to be carefully structured.

In Susan's language arts environment, she focused her planning and teaching experience on drama's role as part of the writing process. Her metaphor, the Pied Piper, helped me to understand how Susan approached her grade five students. In this study, Susan identified herself with a somewhat controversial mythic figure. Her metaphor helped me to understand that Susan saw herself as a character who understands the students she wishes to entice to follow her lead.

In her planning, Susan planned around the notion that audience awareness is both relevant in drama and writing. She therefore wanted her grade five students to develop role played scenarios based on the topics survival and bullying. The dramatized scenarios would eventually be used to help the students develop a written narrative about surviving and two poems; one about a bully and the other about the victim. In Susan's language arts environment, I explored how she gradually helped her students suspend their disbelief. As the students moved from reticence into focused group work, I considered the notion of play. The students were involved in pre-writing activities that were planned so that they could gradually add more detail into their developing role played scenes. Susan built in discussion and reflection of the role played scenes. In these discussions, the grade five students were learning about what an audience needed in order to make sense of what they were seeing. They were also guided into considering how to revise and rework their scene. Susan continually paralleled the audience of a performance to the audience of a piece of writing. She explained that in writing the writer had to be fairly explicit so that the reader could create a picture about what they were reading.

Susan worked as a director with the various groups. She listened to their ideas and then helped them to find ways to make their ideas visible in their role played scenes. The scenes gradually developed and began to unfold with more explicit detail. Susan also had to keep firm control over her students as they found working in small groups difficult. The open ended structure of the drama work that Susan had planned was a challenge for both Susan and her students.

When I consider my visits to Ellen's classroom, I am reminded of the role that was assigned to me as "playgoer" (Bostroom, 1994). However, Ellen's self-selected, metaphor, the guide, provided me with the opportunity to approach her language arts environment from a different perspective. I could focus on her teaching experience as a teacher who is beginning to embrace drama as a teaching methodology. Ellen emphasized that she enjoys the rapport that she gains with her students through drama. As a novice, she uses story drama structures of experienced drama educators as a starting point for her lessons. In chapter seven, I provided her planning charts showing how she had planned a series of lessons using Sendak's *Where the Wild Things Are.* In chapter eight, I discussed story drama structures as a way for teachers to implement drama into their classrooms. I believe that Ellen received the guidance to use the story drama structures, as I did, in the educational drama course that she was enrolled in during her graduate studies. Because she has been exposed to both the theory and practice involved in educational drama, she could extend the story drama structure taken from Toye and Prendiville's (2000) work and include a piece of persuasive writing. During my visits to her classrooms, Ellen usually worked on the periphery as she directed the students to show me what they had worked through prior to my visit. My second visit to Ellen's classroom helped me to understand that she was planning language learning opportunities across the curriculum through drama as she led her students back to the early pioneer days of their community.

In both Kelti and Ellen's classrooms, I came to realize that drama is a multimodal form of representation. They both used the same drama strategy, soundtracking, to bring the mood, the tone, and the setting of their students writing to life in an aural form. From these lessons, I traced back and realized that when children are engaged in creating tableaux and mime, they are using different modes of representation. In the next question, I look more closely at how the students responded within the six language arts to lessons planned through drama.

Research Question #3:

> How do students respond in speaking, listening, reading, writing, viewing and representing to language learning experiences arising from drama?

Across all four case studies, I focused on the students speaking, listening, reading, writing, viewing and representing. When I was analyzing the data, I was struck by the fact that by using drama as a tool for learning, the teachers had provided their students with a context in which to use the six language arts. In the drama lessons, students were engaged in authentic dialogue within the world that had been created. When the students spoke in role, they had to pay close attention to what speakers said in order to respond appropriately within that situation. The notion of dialogue versus discussion was interesting to pursue across the four language arts environments. The authentic dialogue arising in drama activities was not about point-scoring but the intention to hear the other properly, to respect what is being both agreed upon and disagreed about. It was based on face to face interaction Authentic dialogue helped the students in these teachers' classrooms think about what they had read or heard so that they could begin to shape their understanding. While involved in drama, language shaped the students' understanding so that they could transform information into letters, persuasive arguments and paragraphs, soundscapes, poems, narrative writing, drawings, story maps, portraits, shadow overhead transparencies, and tableaux. The captured voices of the students in the four classrooms provided me with the opportunity to explore the notion that dialogue in drama shifts students away from concerns of correct answerability. They, for a brief moment, are another person at another time searching for meaning from the immediate situation within the drama.

The voices of five grade four girls interviewed in this study raised the issue about presenting within role and presenting as a regular grade four student. They believed that their presentation of animal reports was strengthened because they were made experts who had the knowledge and the ability to share what they knew. Drama's close connection to childhood play also freed students from inhibitions that may have existed in whole class or small group discussions and conversations. The girls suggested that in drama you did not feel as shy because you were role playing being someone else.

Drama's power in speaking and listening language arts has been well utilized in the revised National Curriculum, published by the Department for Education and Employment in Britain (2000). Bowell and Heap (2001) state,

> At present, it [drama] remains subsumed within the broad National Curriculum for English, but the revised version gives greater prominence to drama than its predecessors. Although reference is made to drama both in the Reading and Writing Programmes of Study and in the National Literacy Strategy, the greatest emphasis lies within the Speaking and Listening Programmes of Study. (p. 16)

As I reflect back on the students' enjoyment during the drama lessons, I feel that drama should have a vital role in any speaking and listening classroom curriculum. I believe that face to face interaction is important especially because technology has reduced face to face interaction both in our homes and in public spaces. In well planned drama activities students are interactively engaged with each other as listeners, speakers and thinkers.

Across three of the four language arts environments students were afforded the opportunity to explore what they had read from a predominantly aesthetic stance. Drama placed the aesthetic stance to the fore on the reading continuum as children explored various characters, settings, and plots in literature selected by the teachers. Hannah's grade one students explored the world of the Once-ler and Jameela. Hannah's selected drama activities brought two worlds alive as students became animals, trees, and family, foe or friends of Jameela. Kelti's grade four students explored a novel, *Mrs. Frisby and the Rats of NIMH*, and delved into the feelings of Mrs. Frisby as she pondered whether to fly to the owl on the crow's back. In Ellen's language arts environments, the students were guided to explore the subtext of *Where the Wild Things Are.* The students were engaged as active interpreters who used multiple channels of communication to transact with the text and the subtext of literature. Drama was a tool used to unlock meaning between the text and participants (Macy 2004). When drama was experienced by the students, the transactional theory of reading became a reality in these classrooms.

In all four language arts environments, students were called upon to be writers both within a drama and as a result of the drama. It was interesting to trace the close correlation between drama and the writing process. Drama was used as both a pre-writing activity and as part of the development of characters and settings within a drama. In Susan's classroom, the students wrote after drama. They first spent time on role playing and developing scenarios for both the survival story and poems about bullies and victims. Susan's grade five students were called upon to use the imagined experience in order to shape a narrative survival story and two poems. My chat with four students after they had experienced the world of the bully and victim and writing their poems, helped me to understand that students enjoy having a lived through experience so that they can relate more closely to the selected topic. Kelti's students wrote within the KBeke drama. They developed their character in brief descriptive paragraphs. As the drama progressed they were also called upon to write out in point form reasons why the Aliens could or could not find a home with them in KBeke. In the Rembrandt drama, they wrote to Rembrandt to console him and request art lessons. I noticed that drama was an effective tool that helped students with persuasive writing. Both Kelti and Ellen planned drama experiences to help their students experience the purpose, sender and receiver for their persuasive written pieces.

Kelti's students worked on a narrative piece of writing prior to creating a soundscape. They developed a story as a whole class and then created an aural rendition of the story. The students used their knowledge about music and the instrument they play to create a mood, tone and atmosphere for their story. The soundscape was used to transform the story they had composed into a different form of representation. Ellen's students also used the soundscape strategy with a piece of descriptive writing. After writing their own descriptive paragraph, they worked in small groups to create an aural expression of their description.

Throughout the drama related language arts lessons, students were constantly presenting and viewing in multiple ways. Tableaux, role playing, role-on-the-wall, collective drawing, mime, soundscapes, 'voices in the head', conscience alley, letters written in role, narratives, reader's theatre, chanting, shared writing, persuasive writing, dialogues, conversations, storytelling were some of the ways that students used to respond within the drama. They were undoubtedly involved in attending to and comprehending both visual and oral texts.

In this question, I have separated the six language arts. However, the most important aspect about the way the students responded to language learning experiences arising from drama was in an integrated manner. Throughout the various lessons planned through drama, the students were called upon to participate as thinkers, speakers, listeners, readers, writers, viewers, who had to represent their learning in multiple ways. Language was at the heart of the students meaning making because the language used had a context and a purpose. The created metaphorical moments provided the students with the lived through experience.

Research Question #4:

> What are the implications of the findings from this study for the place of drama in the Alberta language arts curriculum?

I address this question by first detailing the findings of this study. Alongside the findings, I discuss the implications and later provide a few recommendations.

Findings and Implications

There are a number of findings that were derived from this study. The findings are not listed in order of priority. All the findings are equally important and relevant. **The first finding is that drama supports the present Alberta Language Arts Program of Studies (2000).** In chapter eight, I connected the four teachers' language arts environments directly to the Alberta Language Arts Program of Studies (2000). I showed that the teachers more than adequately addressed the outcomes of this program when they used drama as a foundation for their planning. In the first part of my discussion, I explored the language arts landscape upon which the teachers in this study interactively danced alongside their students. At first, I addressed the language used in the Alberta Language Arts Program of Studies (2000). By paying close attention to the language, I uncovered the program designer's intentions. The close scrutiny of their description about viewing, representing, as well as their notions about text revealed how drama is embedded in this official document. When language arts educators encounter the terminology used in the document, drama is suggested as part of viewing and representing. The program designers' include dialogue, conversation, storytelling, drama, mime and tableau as part of oral and visual texts. However, in the Illustrative Examples Kindergarten – Grade 9, the developers of this particular document situate drama as nothing more than a mere frill. Drama in this document clearly is a way to allow children to have a bit of fun while involved in the serious work of reading and writing. This rather tokenistic application is problematic as it severs the meaningful role that drama has in a language arts program. The four teachers in this study were equally disappointed with drama's inclusion in the Illustrative Examples document. When looking back at both Kelti and Hannah's substantial inclusion of a variety of specific outcomes from the Alberta Language Arts Program of Studies (2000), drama undoubtedly supports this particular language arts document. I believe that it is essential that curriculum leaders are cognizant of how they implement drama into prescribed curriculum.

The second finding is **that drama is an essential part of the speaking and listening curriculum.** The Alberta Language Arts Program of Studies (2000) emphasizes the exploratory use of language to organize and give meaning to students' learning experiences. The teachers in this study planned for the exploratory use of language. In this planning, they brought to the fore that drama is thinking, speaking and listening. Across the four cases, the talk represented in the classrooms during drama was in the form of authentic dialogue. Authentic dialogue was present because the drama worlds entered by the students demanded this type of attention to speaking and listening. I do not think that it is mere coincidence that drama has been placed into the speaking and listening language arts of the British National Language Arts Curriculum. Drama undoubtedly plays a vital role in a speaking and listening language arts curriculum. I believe that language arts educators need to continually revisit these two language arts in their classrooms in order to determine what type of talk is occurring and determine who is doing the talking as well as who is being left out. The present language arts curriculum strongly supports the exploratory use of language.

The third finding in this study is drama's power to mediate students' response to text. Drama educators have used children's literature to take children into another world in order to explore characters, themes, plots, and human situations. The Alberta Language Arts Program of Studies (2000) does not utilize drama as part of the reader's response to text in a meaningful way. Three of the four teachers in this study, used drama with children's literature and provided their students with multiple ways of transacting with the text. The students' evoked experiences could be shared. Their responses in the drama lessons evidenced how each student had transacted with the text. Each student was called upon to use his or her own reservoir of life and linguistic experiences as she or he delved into the text and subtext of the literature. They were encouraged to feel Mrs. Frisby's fear. They were free to feel displaced as their home environment deteriorated because of the Once-ler's greed. They felt the annoyance of a mother who was trying to understand how to discipline her rambunctious child. The three teachers who included drama as part of the reader response outcome understood how to plan for specific experiences and learning to occur. The students were encouraged to explore beyond the text in order to deepen their understanding of the literature. Curriculum planners and designers could be much more cognizant of the power of drama in reader response. There is a plethora of research that supports this finding.

The fourth finding in this study is that drama supports collaboration and cooperation between and among participants. Lang's (1998) finding about drama's role in General Outcome Five of the Alberta Language Arts Program of Studies (2000) supports this finding. In all four language arts environments, drama helped students build collaborative communities. Drama demanded cooperation as students worked together to create new worlds. Through drama, students were encouraged to make connections between their own experiences and experiences of characters roles they assumed. Lang (1998) believes that the experience of being another contributes to diversity and to an appreciation of diversity. Across the cases, I believe that the teachers achieved community building and led their students through celebrations within the community. Leaders in language arts need to be made aware of the role of drama in General Outcome Five so that drama is introduced to language arts teachers.

The fifth finding in this study is that by planning language arts across curriculum through drama, a social constructivist perspective is realized. In order to explore drama's role in the Alberta Language Arts Program of Studies (2000), I used Wagner's (1998) statement that drama operates within the zone of proximal development (ZPD). Using Vygotsky's (1978) notion that language is at the centre of the ZPD, I revisited the four language arts environments and recognized that the students were learning through language. Wells' (1994) notion that the ZPD is not an attribute of the individual learner helped me to determine what Wagner meant when she stated that drama is within the ZPD. The ZPD provides the potential for the learner's intramental development to be created by the intermental interaction that occurs when the learner interacts and cooperates with other people in an activity. While focusing on the ZPD, I also returned to Vygotsky's (1986) everyday and scientific concepts. I explored the dialectic between these concepts. In order to explore drama working within the ZPD, I returned to Kelti's Rembrandt drama. Kelti had integrated language arts, drama and art. Through teacher-in-role, Kelti shifted her students from the ordinary classroom context. By doing this, she moved her students into their ZPD. They were called upon to bring to conscious awareness that which they knew about art, drama, and language. In the first part of the drama, Kelti was stretching her students thinking. She accepted her students ideas as a starting point with a view to helping them expand their knowledge and use what they were learning in meaningful situations. New information was continually being provided. This new information relates to school learning, or the scientific concepts. Within the ZPD, or within the drama, Kelti was activating her students' spontaneous concepts by making each student relate more consciously to his or her prior knowledge. Kelti's careful selection of drama strategies became the building blocks for learning. Within the drama, each child shared his or her thinking. The students were therefore building on each other's knowledge. They worked as a collective whole to create meaning. However, when they moved back to their desks to write the letter to Rembrandt, the students shifted from the interpsychological to the intrapsychological. Each student was now responsible for constructing his or her own meaning from the experience. Drama operates within the ZPD and provides language arts educators with the opportunity to present the Alberta Language Arts Program of Studies (2000) from a social constructivist perspective. I believe that teachers' need to be helped to understand that there are many ways to scaffold children's learning. Drama is an excellent way to guide students from information to being consciously aware of what they are learning first as part of a community and then on their own.

The sixth finding in this study is that teachers need to be designers, artists and risk takers in order to create authentic learning opportunities for their students. The notion that teachers are designers of learning processes and environments in which learning occurs is situated in the work of the NLG (2000). The findings from this study reveal that teachers need to be designers of learning processes and environments in which learning occurs in their classrooms. By using a 'drama eye', or drama as a foundation, in language arts environments, a view of literacy that is broader than just learning to read and write is suggested. In this study, drama is presented as a multimodal form of representation. The New London Group's (2000) notion about mind, society and learning is closely related to the work of Vygotsky (1976). In chapter eight, I discussed the NLG's (2000) argument that pedagogy is a complex integration of four factors: Situated Practice; Overt Instruction; Critical Framing; and Transformed Practice.

I explored these four factors and found that the four components were present in the drama lessons where the teacher had planned in order to create learning situations that would immerse the learner in meaningful activities in the classroom community. In chapter eight, I explored Hannah's Lorax drama and described how the four components were present in her lesson. The close connection between reflection in drama and the Critical Framing component of the NLG (2000) is important. The notion that drama is a transformative art is also present in Hannah's lesson. Her students were called upon to apply their new learning in different ways outside of the original context of the story. The idea of the teacher as designer is relevant to this study. Language arts educators need to be made more aware of how to extend literacy learning in their classrooms. Leaders in language arts therefore need to spend time considering how to develop language arts teachers into designers who are comfortable dealing with the changing perceptions about literacy. "Balanced literacy" has taken centre stage. Drama provides a broader notion about literacy and should be considered as part of a well balanced literacy program.

Across this study, I provided six findings and discussed what these findings imply for the place of drama in the Alberta language arts curriculum. The findings were:

- Drama supports the present Alberta Language Arts Program of Studies (2000);
- Drama is an essential part of a speaking and listening curriculum;
- Drama has the power to mediate students' response to text;
- Drama supports collaboration and cooperation between and among participants'
- By planning language arts across the curriculum through drama, a social constructivist perspective is realized;
- Teachers need to be designers, artists, and risk takers in order to create authentic learning opportunities for their students.

Next, I provide a few recommendations which I believe will address the issue of how educational drama can become more visible in Alberta elementary classrooms.

Recommendations

The following recommendations are suggested as a way to begin addressing the role of drama in the present and future language arts curriculum of Alberta.

- When a language arts curriculum is developed in Alberta, drama's role in the program has to be considered in light of the plethora of research which supports drama as an important part of elementary language arts. I feel that it is necessary to revisit the present language arts documents, especially the Illustrative Examples Kindergarten – Grade 9. When examples are provided in provincial documents that include drama, the program developers need to be knowledgeable about the literature that is available. If drama is to be included as an enjoyable frill secondary to other subject areas this needs to be clearly stated in the document. However, if drama is included as a tool for learning, it would be beneficial to include a person on the team who can guide other members into conscious awareness about drama's role in language arts. The document should clearly describe educational drama so that teachers develop a broader understanding about drama.
- The role of drama in creating authentic discourse needs to be included as part of a speaking and listening curriculum. Close attention needs to be continually paid to the type of speaking and listening that occurs in elementary classrooms. Curriculum designers and developers need to determine what type of talk is the most prevalent in today's classrooms. If the focus is still placed on correct answerability where the teacher asks the questions and the children answer what they think the teacher wants to hear, then leaders of language arts need to help teachers develop skills to change the pattern of talk in their classrooms. Research concerning the role of drama in supporting talk in the classroom is available and should be explored in order to create richer speaking and listening opportunities for students.
- Drama needs to be included in pre-service teacher education. I believe that because drama is no longer part of the curriculum pre-service teachers are rarely exposed to it. Pre-service teachers should experience drama as a tool for learning in their language arts courses so that they can begin to understand drama as a teaching methodology. Instructors, at the university who do not have the background to include drama as a teaching methodology could work alongside an instructor who has developed an understanding about drama as an art and a

teaching methodology. However, the collaboration is dependent upon the drama expert also having a strong literacy background.

- In-service teacher training needs to be carefully structured to reverse this narrow understanding of drama. In Alberta, elementary classroom teachers are mostly cognizant of drama as the school concert. One day workshops are not conducive to helping teachers' bridge the gap between drama as an art and teaching methodology. Research evidences that collaboration between the novice and an educator who understands educational drama has been successful. In-service teacher training needs to be carefully structured around research findings.

A FINAL PERSONAL REFLECTION

As, I reflect back on the now completed image of the envisioned collage, I realize that my prejudice about the important role that drama plays in language arts classrooms, rather than being derogatory, was a definitive requirement in this research study. My prejudice provided me with a purpose to begin the inquiry and to reach a shared understanding with the participants in my study. What I brought, and what each participant brought to the encounter could be engaged in dialogically. I recognize that my intention was not to dispel some error in the Alberta language arts curriculum, or to find a way to correct that which needed correction. My intention was to attend to how a few teachers used drama in their language arts programs. By giving voice to the teachers and their students in this study, I wanted to provide language art educators with the notion that there are many possibilities. My deeper hope is that the case studies will resonate with language arts educators and call upon them to renew their ways of thinking about drama in language arts programs. In order to reflect upon the findings and the implications of this study, I am cognizant of when this study is taking place. What I have learned, and why what I have learned matters, are closely aligned to the present moment in time.

From this study, I have learned that through drama face to face interaction brings children in a classroom together as a community of learners. This matters because face to face interaction is on the decline in our *technologically driven society. As educators, we embrace technology as a good friend. However, we are cognizant that this good friend monopolizes our time in the workplace, in our schools, and in our homes. It is therefore relevant that we evaluate what has changed in our lives when one friend begins to dominate our day to day existence. Children spend many hours of the week viewing a variety of television programs, manipulating various objects and characters at video play stations, and controlling computer software. Talking, playing and storytelling are therefore on the decline in our homes and in public places. As educators, we need to begin to consider what we can do in our schools to foster face to face interaction. Teachers can do this by providing students with opportunities to communicate with each other within their classrooms. In the well planned drama activities in this study, students were provided with the opportunity to develop feeling, choice and judgment within their classroom community. The thinking, speaking, and listening were devoid of the notion of correct answerability. They could look into each others eyes and listen to each others voices. Society relies on our children to recognize the worth of being human. When teachers plan with the purpose of exposing children to a variety of functions of language used in a myriad of contexts, children learn to cooperate and collaborate with feeling, choice and judgment within a community. This is one of the reasons why I believe the findings and implications of this study matter.*

Educators do not ignore the changing world. We acknowledge and embrace not only the change but what results from the change. When I reflect back on this study, it is the fact that educational drama fills the growing need for students to be touched by each others lives, desires, and differences that really matters. I think of road rage and what psychologists believe to be the cause of drivers turning violently against each other. Psychologists posit that it is the fact that drivers cannot make face to face contact with each other so the expression on the driver's face is not seen. A well planned drama brings the face and voice of each individual to the fore. I believe that this matters.

When I consider the students dancing interactively alongside the teachers in this study, I have learned that it doesn't matter if I am a child with Aspergers, *or a child whose life has been impacted by fetal alcohol syndrome. When I suspend my disbelief, whatever my condition, I become part of the lived through experience alongside my peers. I am supported within my zone of proximal development. I am not separated or placed into a leveled group. I am afforded the opportunity to learn about myself and the others who are with me in an imaginary world that we have created together. I can live and learn alongside my peers. In all four case studies, children with different learning needs worked together in a drama alongside the teacher. As educators, we cannot ignore a teaching methodology that embraces all children as relevant learners in their classroom community. I have learned that drama as a teaching methodology matters because it builds a strong community that does not have to tolerate difference but relies on difference to make learning experiences richer and more meaningful. Educational drama is about the interactive dance between teachers and students. Drama as a teaching methodology matters and needs to be reconsidered in light of our emphasis on the technological world that has been embraced in our homes, our schools and work places. At the end of the day, children and adults need to be able to understand how to express themselves verbally, in writing, and in multiple ways in order to succeed in this ever changing world. It will never be redundant to collaborate within a community as a person who makes good choices, shows sound judgment and feeling. It will always be a quintessential part of being human.*

In this study, the voices of the children stated that educational drama helped them as language users. Their voices resonate with me as I reflect back on what I saw and heard. Educational drama mattered to the children in this study and should therefore matter to educators. Aesthetic education calls upon teachers to be more than mere supervisors of classroom lessons and environments. It calls upon teachers to be designers and artists who can use different methods of teaching to fulfill the needs of the individual learner and the growing needs of our society. Educational drama needs to be strongly considered if Alberta education is to remain a leader in educational advances. As educators, we are ahead of problems and try to reduce them before they grow out of our control. Being *proactive, means that we need to find ways to address the decline in face to face interaction.*

There is always something left to say because the type of inquiry that I have been immersed in deals with the essential generativity of life and learning. I have attempted to avoid objectifying this study into a dispassionate documentable result that claims to provide the answer to the dilemma of the role of drama in the Alberta curriculum. I want this study to end by returning to the original difficulty so that others can give it a new voice. Both drama educators and language art educators need to continue to question the place of drama in this province.

(Author's Personal Reflection, 2005)

CONCLUSION

Changing notions about literacy will eventually drive changes in Alberta's curriculum documents. I believe that it is time for language arts educators to put aside conceptions of drama as a time-consuming frill and embrace drama as an essential part of their language arts programs. The real problem with drama's status in the Alberta elementary curriculum is that it has been taken off the curriculum map and has been made optional. Lang (1998), at the end of her study, suggests that we bring drama back into the elementary classroom one teacher at a time. I see value in what she proposes. Indeed much of the research that I have discussed in both chapters two and eight worked around the notion of one or a few teachers working collaboratively alongside a drama educator.

Murray (2000) provides food for thought about what is required when raising the level of understanding about drama as a transformative art. I believe that the questions she asks are valid and need to be addressed. She states,

> But true change seems to need more than money; it requires focused, negotiated, community belief toward re-envisioning urban schools. It requires support from the larger administrative body for the systemic reform. If we believe drama is truly a transformative art, we need to be strategic in how and why we share it. Do we negotiate a safe place for our art within a system that feels monstrous and

> immutable? Do we use our art to help question and change the monstrous system? Is there a middle ground?" (p. 103).

At the end of this interpretive inquiry, I am left pondering how to raise the awareness of key players in this province about drama's role in the Alberta language arts curriculum. These are the educators who create curriculum and programs that infiltrate a teacher's teaching and thereby the students' learning. Literature that raises our awareness about the changing notion of literacy alerts us to the fact that we can no longer take a narrow skills-based view of literacy in our ever changing world. I believe that this literature gives hope that drama alongside the other arts will become part of the literacy repertoire first of teachers and then of their children. My hope is that drama's time is coming as the voices of Cope, Kalantzis, and the other members of the New London Group stir the stagnating water of narrowly conceived literacy programs. Drama's role as a time-consuming frill needs to be rethought in light of this literature. As an art, and a teaching methodology, the teachers in this study show that drama is an essential part of their language arts programs. However, the daunting challenge is to encourage language arts educators to think like designers and artists who are comfortable with risk taking. Do we begin one teacher at a time, or do we spend time developing language arts leaders into designers and artists who become risk takers who then lead the way one teacher or one district at a time? Would development from the top down achieve a middle ground? I think the middle ground would be achieved when drama has a relevant place in the Alberta elementary classroom curriculum.

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APPENDIX A

DRAMA CONVENTIONS

APPENDIX A - TABLE ONE: DRAMA CONVENTIONS

CONVENTIONS	DRAMATIC ACTION	NEELANDS' DESCRIPTION OF THE FORM
1. 'voices in the head'	**Reflective Action:** Emphasize inner thinking in the drama.	"The group use this as a means of reflecting on the complexity of a difficult choice facing a character in the drama - others represent and speak as the possibly conflicting thoughts of the character at the moment, or act as a collective conscience which gives the character advice based on moral or political choices" (p.58).
2. Narration	**Reflective Action:** (As explained above)	"This can be in or out of the dramatic context. The teacher/leader might provide a narrative link, atmosphere or commentary, initiate a drama, move the action on, create tension; or the participants might report back in story form, providing narrative to accompany action - "we came to the river and saw that the bridge had been destroyed, so we . . ." . (p.53).
3. Role Play	**Narrative Action:** This convention tends to emphasize the story.	" The group behave as if they were an imagined group facing a situation as it actually unfolds around them. Language and behaviour are restricted to the situation and characters involved, so that all negotiations amongst the group must be within, and appropriate to, the symbolic dimension" (p.26).
4. Collective Drawing	**Context-Building Action:** A form used which sets the scene.	"The class or small groups make a collective image to represent a place or people in the drama. The image then becomes a concrete reference for ideas that are being discussed, or which are half-perceived" (p.14).
5. Mimed Activity	**Poetic Action:** A form used to create the symbolic potential of the drama through use of gesture and selective language.	"This activity emphasizes movement, actions and physical responses rather than dialogue or thoughts. It may include speech as an aid to enactment, encouraging a demonstration of behaviour rather than a description of it" (p.46).
6. 'mantle of the expert'	**Narrative Action:** (Previously explained)	"The group become characters endowed with specialist knowledge that is relevant to the situation: historians, scientists, social workers, etc. The situation is usually task- oriented so that the expert understanding or skills are required to perform the task" (p.23).
7. Teacher-in- role	**Narrative Action:** (Previously explained)	"The teacher . . .manages the theatrical possibilities and learning opportunities provided by the dramatic context from within the context by adopting a suitable role. . ." (p.32, 1990)
8. Ritual	**Poetic Action:** (Previously explained)	"This is stylized enactment bound by traditional rules and codes, usually repetitious and requiring individuals to submit to a group culture or ethic through their participation" (p.40).
9. Meetings	**Narrative Action:** (Previously explained)	"The group are gathered together within the drama to hear new information, plan action, make collective decisions and suggest strategies to solve problems that have arisen." (p.24).
10. Still Image / Tableau	**Context-Building Action** (Previously explained)	"Group devise an image using their own bodies to crystallize a moment, idea or theme . . ."(p.19).
11. Soundtracking	**Context-Building Action** (Previously explained)	"Realistic or stylized sounds accompany action, or describe an environment. . " (p.10).
12. Giving Witness	**Reflective Action** (Previously explained)	"Teacher-in-role, or other individual, gives a monologue purporting to be an objective account of events, but which in effect is a highly subjective re-telling from the witness' point of view" (p.57).

CONVENTIONS	DRAMATIC ACTION	NEELANDS' DESCRIPTION OF THE FORM
13. Caption Making	**Poetic Action** (Previously explained)	"Groups devise slogans, titles, chapter headings and verbal encapsulations of what is being presented visually"(p.44).
14. Interview	**Narrative Action** (Previously explained)	"These are challenging, demanding situations designed to reveal information, attitudes, motives, aptitudes and capabilities. One party has the task of eliciting responses through appropriate questioning" (p.25).

Based on: Neelands (1990) Structuring Drama Work: A handbook of available forms in theatre and drama.

APPENDIX B

LANGUAGE ARTS GENERAL OUTCOMES AND SPECIFIC OUTCOMES

Appendix B: Table One: - English Language Arts Grade Four
(Kelti's Drama and Language Integration – The Five General Learning Outcomes)

1. Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings, and experiences.	1	2	3	4	5
1.1 Discover and Explore					
• Compare new ideas, information and experiences to prior knowledge and experiences.	x	x	x	x	x
• Ask questions, paraphrase and discuss to explore ideas and understand new concepts	x	x	x	x	x
• Share personal responses to explore and develop understanding of oral, print and other media texts.	x	x	x	x	x
• Discuss and compare the ways similar topics are developed in different forms of oral, print and other media texts			x		
• Select preferred forms from a variety of oral, print and other media texts					
• Identify areas of personal accomplishment and areas for enhancement in language learning and use	x	x	x		x
1.2 Clarify and Extend					
• Identify other perspectives by exploring a variety of ideas, opinions, responses and oral, print and other media texts	x	x		x	x
• Use talk, notes, personal writing and representing to record and reflect on ideas, information and experiences	x	x	x	x	x
• Explore ways to find additional ideas and information to extend understanding	x	x	x		x
2. Students will listen, speak, read, write, view and represent to comprehend and respond personally and critically to oral, print and other media texts.					
2.1 Use Strategies and Cues					
• Use ideas and concepts, developed through personal interests, experiences and discussion to understand new ideas and information	x	x	x	x	x
• Explain how the organizational structure of oral, print and other media texts can assist in constructing and confirming meaning		x			x
• Preview sections of print texts to identify the general nature of information and to set appropriate purpose and reading rate				x	
• Comprehend new ideas and information by responding personally and discussing ideas with others	x	x	x	x	X
• Extend sight vocabulary to include words frequently used in other subject areas					
• Monitor understanding by confirming or revising inferences and predictions based on information in text					
• Use text features, such as headings, subheadings and margin organizers to enhance understanding of ideas and information		x			
• Distinguish differences in the structural elements of texts, such as letters and storybooks, to access and comprehend ideas and information	x				X
• Identify and know the meaning of some frequently used prefixes and suffixes					
• Apply knowledge of root words, compound words, syllabication, contractions and complex word families to read unfamiliar words in context					
• Integrate knowledge of phonics and sight vocabulary with knowledge of language and context cues to read unfamiliar words in context					
• Use alphabetical order by first and second letter to locate information in reference material					
• Use junior dictionaries, spellcheck functions and electronic dictionaries to confirm the spelling or locate the meanings of unfamiliar words in oral, print and other media texts					
2.2 Respond to Text					
• experience oral, print and other media texts from a variety of cultural traditions and genres, such as personal narratives, plays, novels, video programs, adventure stories, foldk talks, informational texts, poetry and CD-ROM programs					X
• identify and discuss favourite authors, topics and kinds of oral, print and other media texts		x		x	X
• discuss a variety of oral, print or other media texts by the same author, illustrator, storyteller or filmmaker					
• retell events of stories in another form or medium	x		x	x	X
• make general evaluative statements about oral, print and other media texts	x	x	x	x	
• connect the thoughts and actions of characters portrayed in oral, print and other media texts to personal and classroom experiences	x	x	x	x	X
• identify main events in oral, print and other media texts; explain their causes and describe how they influence subsequent events	x		x	x	X
• compare similar oral, print and other media texts and express preferences, using evidence from personal experiences and texts			x		X
• develop own opinions based on ideas encountered in oral, print, and other media texts	x	x	x	x	X
• explain how onomatopoeia and alliteration are used to create mental images					
• explain how language and visuals work together to communicate meaning and enhance	x	x	x	x	X

effect					
2.3 Understand Forms, Elements and Techniques					
• describe and compare the main characteristics of a variety of oral, print and other media texts					
• identify various ways that information can be recorded and presented visually		x	x		
• identify and explain connections among events, setting and main characters in oral, print or other media texts					
• identify the speaker or narrator of oral, print or other media texts					
• identify how specific techniques are used to affect viewer perceptions in media texts					
• recognize how words and word combinations, such as word play, repetition and rhyme, influence or convey meaning					
2.4 Create Original Text					
• use a variety of strategies for generating and organizing ideas and experiences in oral, print, and other media texts	x	x	x	x	X
• select and use visuals that enhance meaning of oral, print and other media texts	x	x	x	x	X
• produce oral, print and other media texts that follow a logical sequence, and demonstrate clear relationships between character and plot			x		X
• produce narratives that describe experiences and reflect personal responses	x	x	x		X
3. Students will listen, speak, read, write, view and represent to mange ideas and information					
3.1 Plan and Focus					
• use organizational patterns of expository texts to understand ideas and information		x			X
• focus topics appropriately for particular audiences	x	x	x		X
• ask relevant questions and respond to questions related to particular topics	x	x	x		X
• develop and follow a class plan for accessing and gathering ideas and information		x	x		X
3.2 Select and Process					
• locate information to answer research questions, using a variety of sources, such as maps, atlases, charts dictionaries, school libraries, video programs, elders in the community and field trips		x			
• use a variety of tools, such as indices, legends, charts, glossaries, typographical features and dictionary guide words, to access information		x			
• identify information sources that inform, persuade or entertain, and use such sources appropriately		x			X
• recall important points, and make and revise predictions regarding upcoming information				x	X
3.3 Organize, Record and Evaluate					
• organize ideas and information, using appropriate categories, chronological order, cause and effect, or posing and answering questions		x	x		X
• record ideas and information that are on topic	x	x	x		X
• organize oral, print and other media texts into sections that relate to and develop the topic		x	x		X
• make notes of key words, phrases and images by subtopics; cite titles and authors of sources alphabetically		x			
• paraphrase information from oral, print and other media sources	x	x			
• examine gathered information to identify if more information is required; review new understanding		x	x		
3.4 Share and Review					
• communicate ideas and information in a variety of oral, print and other media texts, such as reports, talks and posters	x	x	x	x	x
• select visual, print and/or other media to add interest and to engage the audience	x	x	x		X
• identify strengths and areas for improvement in research process		x			X
4. Students will listen, speak, read, write, view and represent to enhance the clarity and artistry of communication					
4.1 Enhance and Improve					
• identify the general impression and main idea communicated by own and peers' oral, print and other media texts		x			X
• use pre-established criteria to provide support and feedback to peers on their oral, print and other media texts		x			X
• revise to ensure an understandable progression of ideas and information	x	x	x		X
• identify to reduce fragments and run-on sentences		x	x		x
• edit for subject-verb agreement		x	x		X
• write legibly, using a style that demonstrates awareness of alignment, shape and slant	x	x	x		X
• use special features of software when composing, formatting and revising texts		x	x		X
• use and increasing variety of words to express and extend understanding of concepts related to personal interests and topics of study		x	x		X
• recognize English words and expressions that come from other cultures or languages					
• experiment with combining detail, voice-over, music and dialogue with sequence of		x			X

events					
4.2 Attend to Conventions					
• identify simple and compound sentence structures, and use in own writing			x		X
• identify correct noun-pronoun agreement, and use in own writing					
• identify past, present and future action					
• use phonic knowledge and skills and visual memory, systematically, to spell multisyllable words in own writing			x	x	
• identify and apply common spelling generalizations in own writing			x		X
• apply strategies for identifying and learning to spell problem words in own writing					
• use capitalization to designate organizations and to indicate the beginning of quotations in own writing	x	x	x		X
• use commas after introductory words in sentences and when citing addresses in own writing	x				X
• identify quotation marks in passages of dialogue, and use them to assist comprehension					X
4.3 Present and Share					
• present to peers ideas and information on a topic of interest, in a well-organized form		x			X
• add interest to presentations through the use of props, such s pictures, overheads and artifacts		x	x	x	X
• adjust volume, tone of voice and gestures appropriately to suit a variety of social and classroom activities	x	x	x	x	X
• connect own ideas, opinions and experiences to those communicated in oral and visual presentations	x	x	x	x	X
• give constructive feedback, ask relevant questions, and express related opinions in response to oral and visual presentations	x	x	x		X
5. Students will listen, speak, read, write, view and represent to respect, support and collaborate with others.					
5.1 Respect others and Strengthen Community					
• describe similarities and differences between personal experiences and the experiences of people or characters from various cultures portrayed in oral, print and other media texts					
• appreciate that responses to oral, print and other media texts may be different	x	x	x	x	X
• identify and discuss main characters, plots, settings and illustrations in oral, print and other media texts from diverse cultures and communities					X
• use appropriate language to acknowledge special events and to honor accomplishments in and beyond the classroom		x	x		
• identify and discuss differences in language use in a variety of school and community contexts		x			X
5.2 Work Within a Group					
• take responsibility for collaborating with other to achieve group goals	x	x	x	x	X
• ask for and provide information and assistance, as appropriate, for completing individual and group tasks	x	x	x	x	X
• share personal knowledge of a topic to develop purposes for research or investigations and possible categories of questions		x			
• use brainstorming, summarizing and reporting to organize and carry out group projects	x		x		X
• assess group process, using established criteria, and determine area for improvement		x	x		X

The crosses indicate Kelti's acknowledgement of the outcomes addressed in five different language arts lessons planned with her 'drama eye'.

Key to Numbering:

1. Rembrandt Drama
2. Animal Research Convention
3. Potions of a Panting Cat
4. The Novel *Mrs. Frisby and the Rats of NIMH*
5. An Alien Encounter

Appendix B:Table Two:- Hannah's English Language Arts Grade One (The Lorax and Jameela's Jangles Dramas)

1. Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.	1
1.1 Discover and Explore	
• Share personal experiences that are clearly related to oral, print and other media texts	x
• Talk with others about something recently learned	x
• Make observations about activities, experiences with oral, print and other media texts	x
• Experiment with different ways of exploring and developing stories, ideas and experiences	x
• Express preferences for a variety of oral, print and other media texts	x
• Choose to read and write for and with others	x
1.2 Clarify and Extend	
• *Listen and respond appropriately to experiences and feelings shared by others*	x
• Group ideas and information into categories determined by an adult	x
• Ask questions to get additional ideas and information on topics of interest	x
2. Comprehend and respond personally and critically to oral, print and other media texts.	
2.1 Use Strategies and Cues	
• Use knowledge of how oral language is used in a variety of contexts to construct and confirm meaning	x
• Use previous experience and knowledge of oral language to make connections to the meaning of oral, print and other media texts	x
• Use knowledge of context, pictures, letters, words, sentences, predictable patterns and rhymes in a variety of oral, print and other media texts to construct and confirm meaning	x
• Use knowledge of print, pictures, book covers and title pages to construct and confirm meaning	
• Use language prediction skills to identify unknown words within the context of a sentence	
• Use a variety of strategies, such as making predictions, rereading and reading on	
• Talk about print or other media texts previously read or viewed	x
• Identify the main idea or topic of simple narrative and expository texts	
• Identify by sight some familiar words from favourite print texts	
• Identify high frequency words by sight	
• Read aloud with some fluency and accuracy, after rehearsal	
• Self-correct when reading does not make sense, using cues such as pictures, context, phonics, grammatical awareness and background knowledge	
• Preview book cover, pictures and location of text to assist with constructing and confirming meaning	
• Use word boundaries, capital letters, periods, question marks and exclamation marks to assist with constructing and confirming meaning during oral and silent reading	
• Segment and blend sounds in words spoken or heard	
• Use phonic knowledge and skills to read unfamiliar words in context	
• Use analogy to generate and read phonically regular word families	
• Associate sounds with letters and some letter clusters	
• Use displayed alphabet as an aid when writing	
• Use personal word books, print texts and environmental print to assist with writing	
• Name and match the upper and lower case forms of letters	
2.2 Respond to Texts	
• Participate in shared listening, reading and viewing experiences, using oral, print and other media texts from a variety of cultural traditions and genres, such as poems, storytelling by elders, pattern books, audiotapes, stories and cartoons	x
• Illustrate and enact stories, rhymes and songs	x
• Remember and retell familiar stories and rhymes	x
• Relate aspects of stories and characters to personal feelings and experiences	x
• Retell interesting or important aspects of oral, print and other media texts	x
• Tell or represent the beginning, middle and end of stories	x
• Tell, represent or write about experiences similar or related to those in oral, print and other media texts	x
• Tell what was liked or disliked about oral, print and other media texts	x
• Identify how words can imitate sounds and create special effects	x
• Experiment with repetition, rhyme and rhythm to create effects in own oral, print and other media texts	x
2.3 Understand Forms, Elements and Techniques	
• Distinguish differences in the ways various oral, print and other media texts are organized	
• Identify various forms of media texts	x
• Know that stories have beginnings, middles and endings	x
• Tell what characters do or what happens to them in a variety of oral, print and other media texts	x
• Demonstrate interest in repetition, rhyme and rhythm in shared language experiences, such as action songs and word play	x
2.4 Create Original Text	

• Generate and contribute ideas for individual or group oral, print and other media texts	x
• Change, extend or complete rhymes, rhythms and sounds in pattern stories, proems, nursery rhymes and other oral, print and other media texts	x
• Write, represent and tell brief narratives about own ideas and experiences	x
• Recall and retell or represent favourite stories	x

3. Students will listen, speak, read, write, view and represent to mange ideas and information	
3.1 Plan and Focus	
• Explore and share own ideas on topics of discussion and study	x
• Connect information from oral, print and other media texts to topics of study	x
• Ask and answer questions to satisfy information needs on a specific topic	x
• Follow spoken directions for gathering ideas and information	x
3.2 Select and Process	
• Find information on a topic, using a variety of sources, such as picture books, concept books, people and field trips	
• Use text features, such as illustrations, titles and opening shots in video programs, to access information	
• Use questions to find specific information in oral, print and other media texts	
• Understand that library materials are organized systematically	
• Match information to research needs	
3.3 Organize, Record and Evaluate	
• Identify or categorize information according to sequence, or similarities and differences	
• List related ideas and information on a topic, and make statements to accompany pictures	x
• Represent and explain key facts and ideas in own words	x
• Recognize and use gathered information to communicate new learning	x
3.4 Share and Review	
• Share ideas and information from oral, print and other media texts with familiar audiences	x
• Answer questions directly related to texts	x
• Talk about information-gathering experiences by describing what was interesting, valuable or helpful	x
4. Students will listen, speak, read, write, view and represent to enhance the clarity and artistry of communication	
4.1 Enhance and Improve	
• Ask or respond to questions or comments related to the content of own or others' pictures, stories or talk	x
• Rephrase by adding or deleting words, ideas or information to make better sense	
• Check for obvious spelling errors and missing words	
• Print letters legibly from left to right, using lines on a page as a guide	
• Use appropriate spacing between letters in words and between words in sentences	
• Explore and use the keyboard to produce text	
• Identify and use an increasing number of words and phrases related to personal interests and topics of study	
• Experiment with letters, sounds, words and word patterns to learn new words	
• Use words and pictures to add sensory detail in oral, print and other media texts	
4.2 Attend to Conventions	
• Speak in complete statements, as appropriate	x
• Write simple statements, demonstrating awareness of capital letters and periods	
• Use knowledge of consonant and short vowel sounds to spell phonically regular one syllable words in own writing	
• Spell phonically irregular high frequency words in own writing	
• Use phonic knowledge and skills and visual memory to attempt spelling of words needed for writing	
• Know that words have conventionally accepted spellings	
• Capitalize the first letter of names and the pronoun "I" in own writing	
• Identify periods, exclamation marks and question marks when reading, and use them to assist comprehension	
4.3 Present and Share	
• Present ideas and information to a familiar audience, and respond to questions	x
• Add such details as labels, captions and pictures to oral, print and other media texts	x
• Speak in a clear voice, with appropriate volume, to an audience	x
• Ask questions to clarify information	x
• Be attentive and show interest during listening or viewing activities	x

5. Students will listen, speak, read, write, view and represent to respect, support and collaborate with others	
5.1 Respect Others and Strengthen Community	
• Share personal experiences and family traditions related to oral, print and other media texts	x
• Talk about other times, places and people after exploring oral, print and other media texts from various communities	x
• Share ideas and experiences through conversation, puppet plays, dramatic scenes and songs to celebrate individual and class accomplishments	x
• Use appropriate words, phrases and sentences to ask questions, to seek and give assistance, and to take turns	x
5.2 Work Within a Group	
• Work in partnerships and groups	x
• Help others and ask others for help	x
• Ask questions and contribute ideas related to class investigations on topics of interest	x
• Take turns sharing ideas and information	x
• Recognize personal contributions to group process	x

APPENDIX C

PLANNING OUTLINES

Kelti's Planning Outline #1: Drama and a Novel – *Mrs. Frisby and the Rats of NIMH*

The following was written on chart paper on placed on the board in the classroom:

Remember to work on:

- Contributing
- Concentrating
- Speaking clearly
- Moving with control
- Accepting the roles of others
- Accepting and developing your own role

The Crow and the Cat

Read *The Crow and the Cat* p. 20 – 26

1. 'mantle of the expert' – Jonathan's Advice
2. 'voices in the head' – Mrs. Frisby
3. Conscience Alley – Neighbors observations
4. Student-in-role – Collective Mrs. Frisby
5. Readers' theatre – Freeze – Read and Mime – Freeze
6. Tableau
7. Writing reflection – Mrs. Frisby – Journal entry
8. Drama reflection

Kelti's Planning Outline #2: An Alien Encounter

Alien Encounter

Contextual Drama

Initiation Phase

Step 1: Establishing the characters – who –jobs

Step 2: Establishing community – where – name – buildings

Step 3: Practice role – meet and greet before meeting

Experiential Phase

Step 1: Role play; meeting

Step 2: Message and meeting – group opinion – plan

Step 3: Alien visitor – tableau

Step 3: Alien departure

Reflective Phase

Step 1: Assessment

Step 2: Write a story about an alien encounter

Hannah's Planning Outline #1: *The Lorax*

- Read the story – *The Lorax*
- Animals in Paradise – sound effects and voices in the head – (Swomee Swans, Humming Fish, Brown Barbaloots)
- Truffula Trees – sound effects (wack, wack, wack) and 'voices in the head' – class repeats
- Shared Writing – the 'voices in the head' - trees
- Machine noises chant "gluppity glup, - Lorax interviews the animals – What do you think? How do you feel? 'voices in the head' – class repeats.
- Groups – have machine noises between
- Animal groups Swomee Swans, Humming Fish, Brown Barbaoots –Tableaux – animals leaving – What are they saying to the Once-ler? Individual "bubble" pictures

Hannah's Planning Outline #2: An African Safari

- Packing our cases! Action – 'voices in the head' – what we need / what we don't need
- On the 'Plane – what are we looking forward to? – 'voices in the head'
- Animals – sound effects – 'voices in the head' – I'm enjoying . . .
- Shared / Modeled writing – "An African Song" Africa sweet Africa
- A photo safari – 'voices in the head'
- Visit to the village – Action and 'voices in the head' – What are you going to tell them?
- My African memory book.